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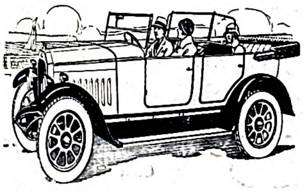

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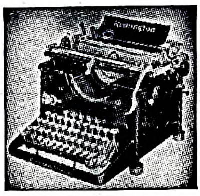

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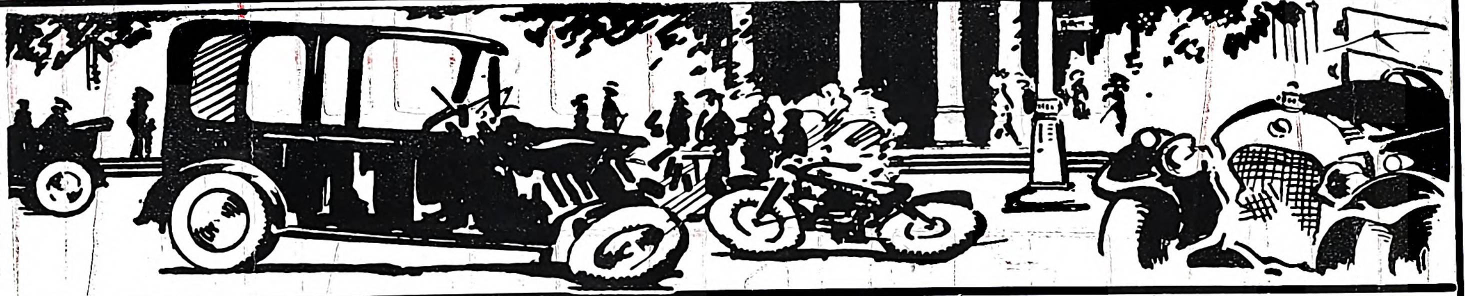

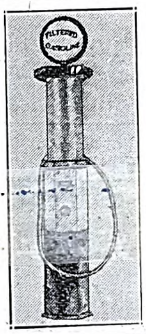

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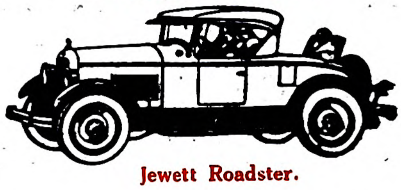

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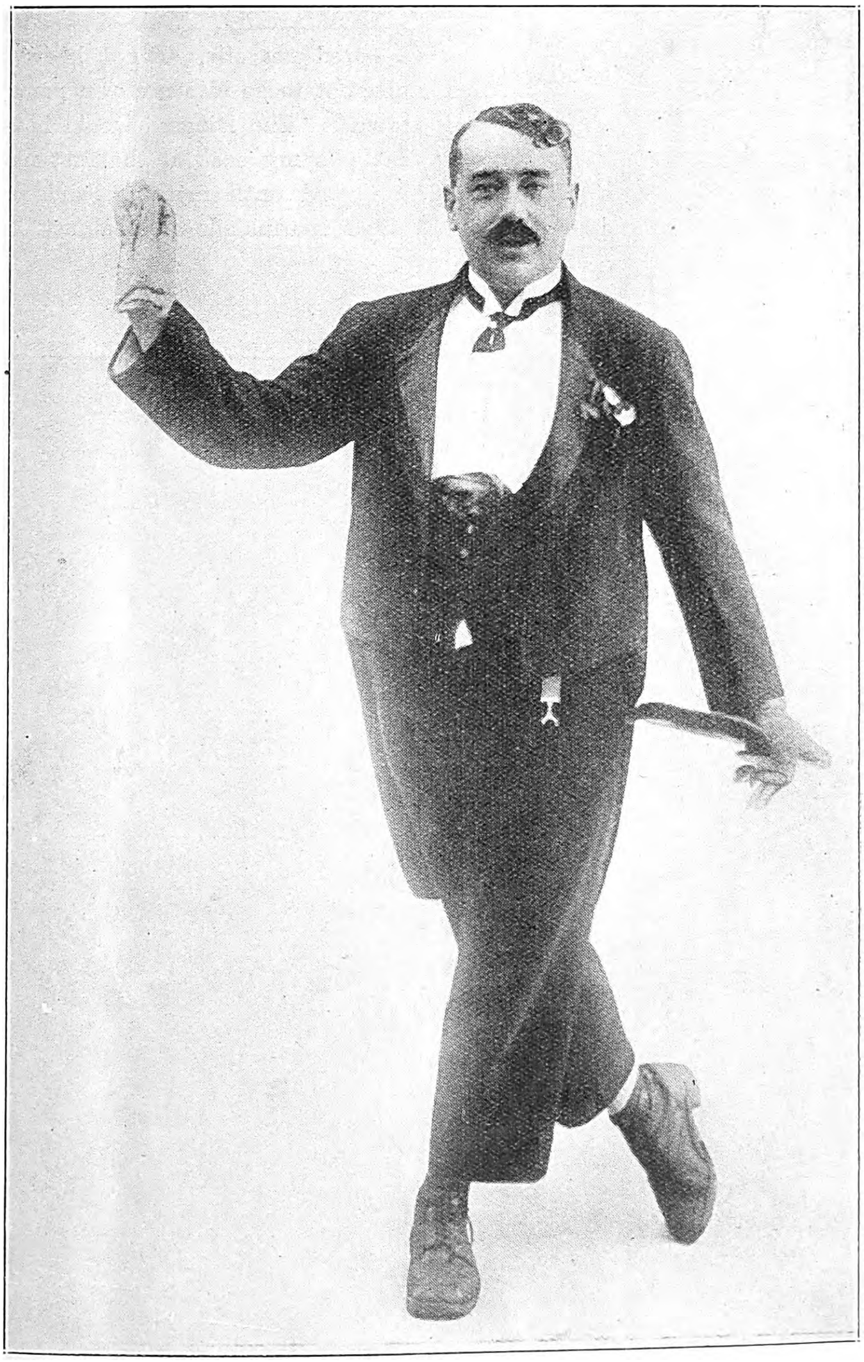

Billy Bennett, the famous comedian, who sailed for South Africa almost immediately after the Royal Variety Performance at the Alhambra, at which he was the "hit of the evening." Billy opens at the Empire, Johannesburg, next Monday, July 5th.

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The Man With a Load of Mischief.

Unfortunately, the premier of this delicately designed and beautifully written play took place too late for us to give it a notice in this issue. That it will be a certain success is a foregone conclusion, for Mr. Dukes' play will certainly capture the popular imagination in South Africa as it has done in London.

Only for a few Nights.

"The Man with the Load of Mischief" can only be produced until the 10th, as on the 12th "The Ringer," London's latest mystery play will be produced.

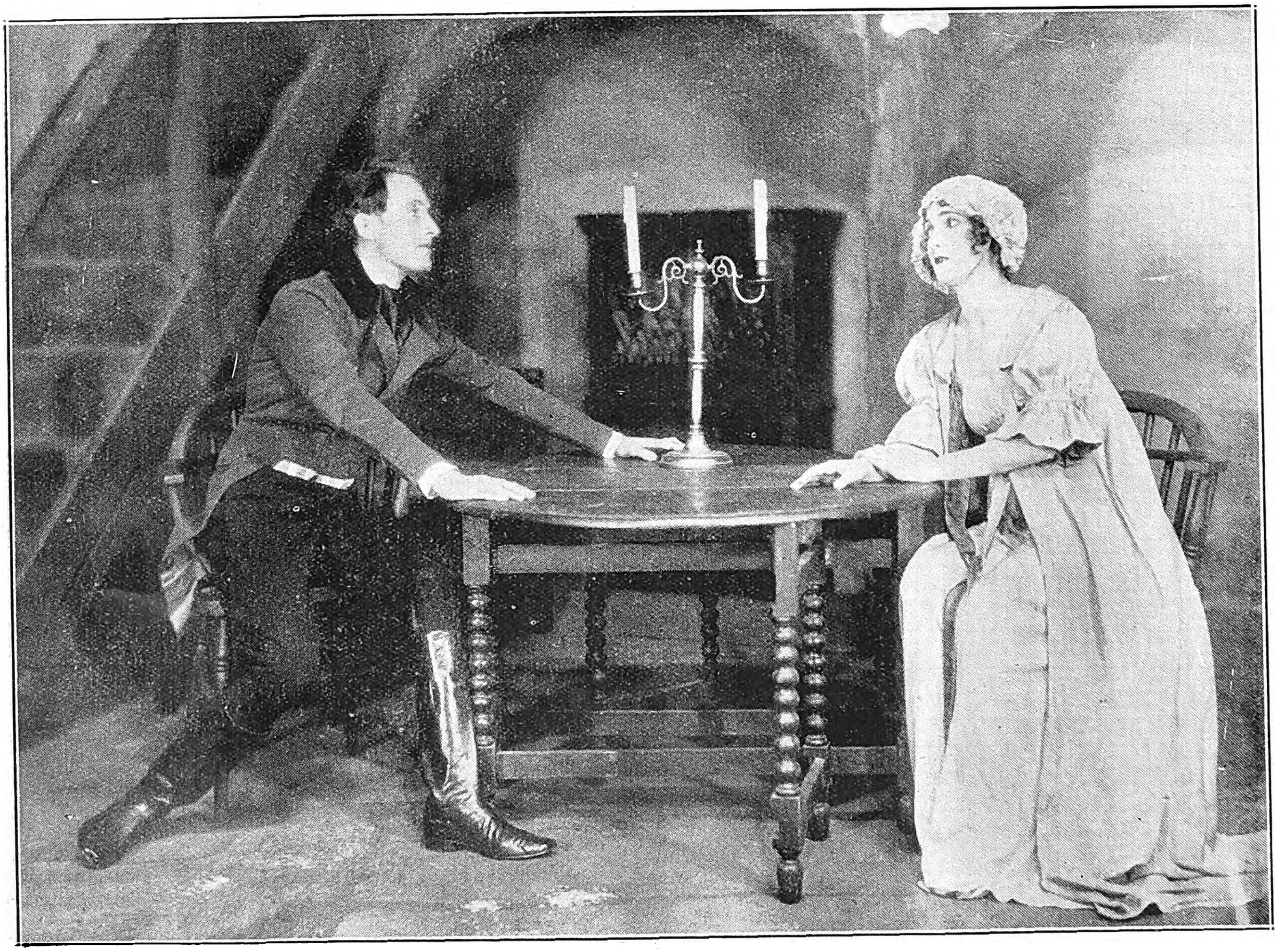
Seen by the King and Queen.

The King and Queen honoured Wyndham's Theatre with their presence in mail week, and appeared to greatly enjoy "The Ringer." The Princess Royal and Princess Arthur of Connaught have also seen the play.

Talking of "The Ringer."

Pamela Travers writes from London:—

"Last night I went to the new mystery play. Edgar Wallace has excelled himself this time. As a rule I hate mystery plays, and such absurdities as 'The Bat' and 'The Thirteenth Chair' have always left me very cold. But 'The Ringer' 'got' me. I sat on a sword-point of expectancy all through it. And at the end nobody was more confounded than I at the revelation of the real villain. I will not tell you the story of it, as it will spoil it when you see the play, and I don't want to spoil it for you. But —waking in the middle of last night, I wanted a biscuit. I had that fierce hunger which only comes when sleep is broken, and which convinces me that in my dreams I am no less a person than Atalanta running eternal races over the hills of Arcady. Well—I wanted something to eat. But I dared not stir. For I knew that if I made the least attempt to go into my own pantry and get one of my own biscuits 'The Ringer' would hover behind me and stick a knife in my back at the first mouthful. Wh-r-r-r-! So I hungered until morning, and was right glad to see the ginger marmalade at breakfast."



Dennis Neilson-Terry and Mary Glynne is a scene from "The Man with the Load of Mischief," now being played at His Majesty's Theatre, Johannesburg.

[*Photo: African Film Productions, Ltd.*

Wyrley Birch.

This week's mail papers brings from New York news of Mr. E. H. Wyrley Birch, who will be remembered by a large circle of friends in South Africa. In 1916 he went over to America to engage the necessary material to enable the production of a series of American plays, the South African rights of which were held by the African Theatres, Ltd.

Mr. Birch is now appearing at Wallack's Theatre, New York, in "Laff That Off," a fine comedy. Speaking of his performance, the *New York Star* says: "There is no doubt that one of the outstanding performances is furnished by Wyrley Birch, who plays the role of 'Mike Connelly' with the skill and finish of an experienced character player." "Mike" is one of the most amusing figures on the American stage to-day. When you find audiences wanting to see more of a role than the manuscript calls for, then you may be sure that the part and player have scored heavily with theatre goers. Mr. Birch's "Mike Connelly" is certainly a cure for the bluest blues that ever were.

Wyrley Birch.

Billy Bennett.

You will see his photograph on the front page, and you will be able to welcome him in person at the Empire, Johannesburg, on July 5th. Here are just one or two items from the Home papers received this mail to show you what England thinks of him. Says *The Referee*. ". . . next appeared the biggest laughter maker of them all (at the Royal Variety Performance at the Alhambra), namely, Billy Bennett. It is not too much to say that "good old Billy" (as a large number of the audience kept calling him) set our beloved King and Queen rocking with laughter. His screamingly funny recitals are the funniest domestic outbursts since those of dear old Dan Leno's."

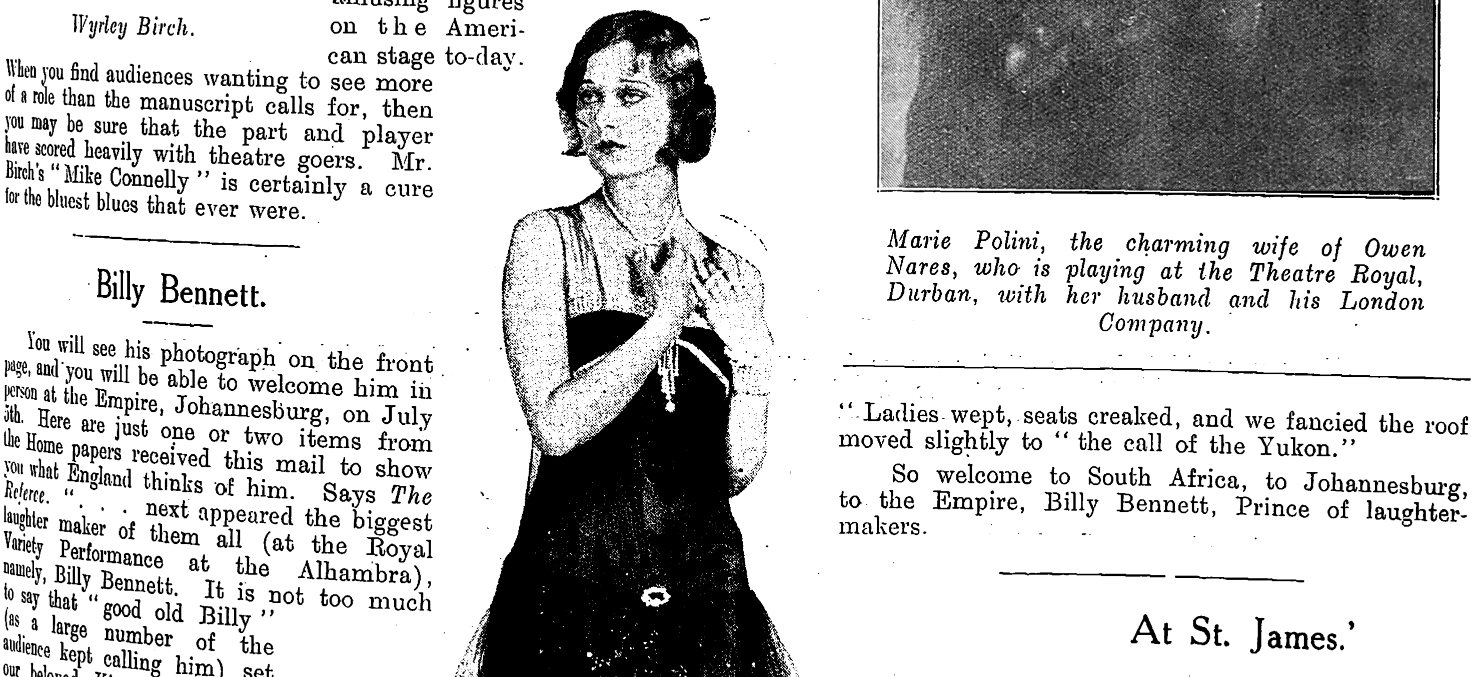
Says *The Encore*, speaking of his work on an, shall we say, ordinary evening at one of London's leading music halls. "Ladies wept, seats creaked, and we fancied the roof moved slightly to "the call of the Yukon."

So welcome to South Africa, to Johannesburg, to the Empire, Billy Bennett, Prince of laughter-makers.

Marie Polini, the charming wife of Owen Nares, who is playing at the Theatre Royal, Durban, with her husband and his London Company.

At St. James.'

Each week sees St. James' Johannesburg, more and more popular, even at the present when the exodus to the coast is so great. In addition to Phoebe Harris and Monty Russel, fine exhibition dancers, and the Gaiety Girls, J. A. Powers, the Scottish Comedian, was specially engaged this week, and has received big applause. Cosiness and novelty is the keynote of St. James.

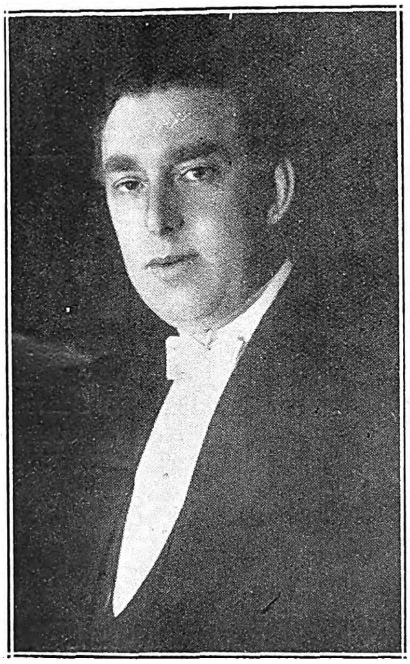


A gracious lady.

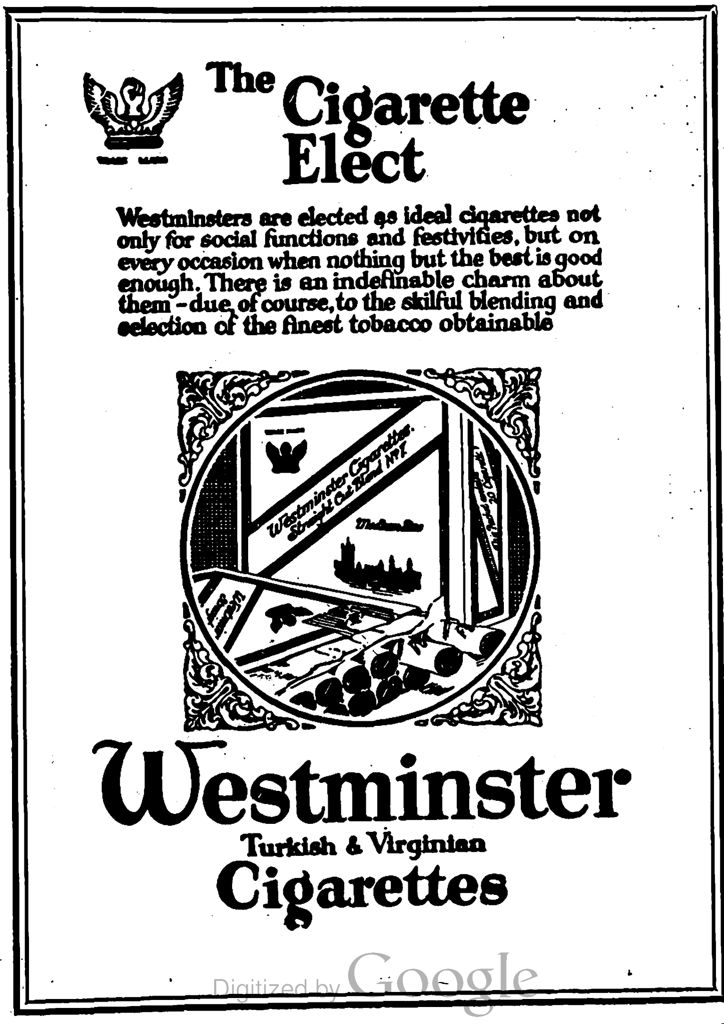
JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

STOLL CRICKLEWOOD

Above you will find some stirring scenes from "The Last Witness," featuring Isobel Elsom and Fred Paul, which comes to the Grand Bioscope, Capetown, on July 8th, 9th and 10th.



Lewis Davenpoort, who scored a great success when he opened at the Empire, Johannesburg, last Monday. His act is just mystery after mystery.



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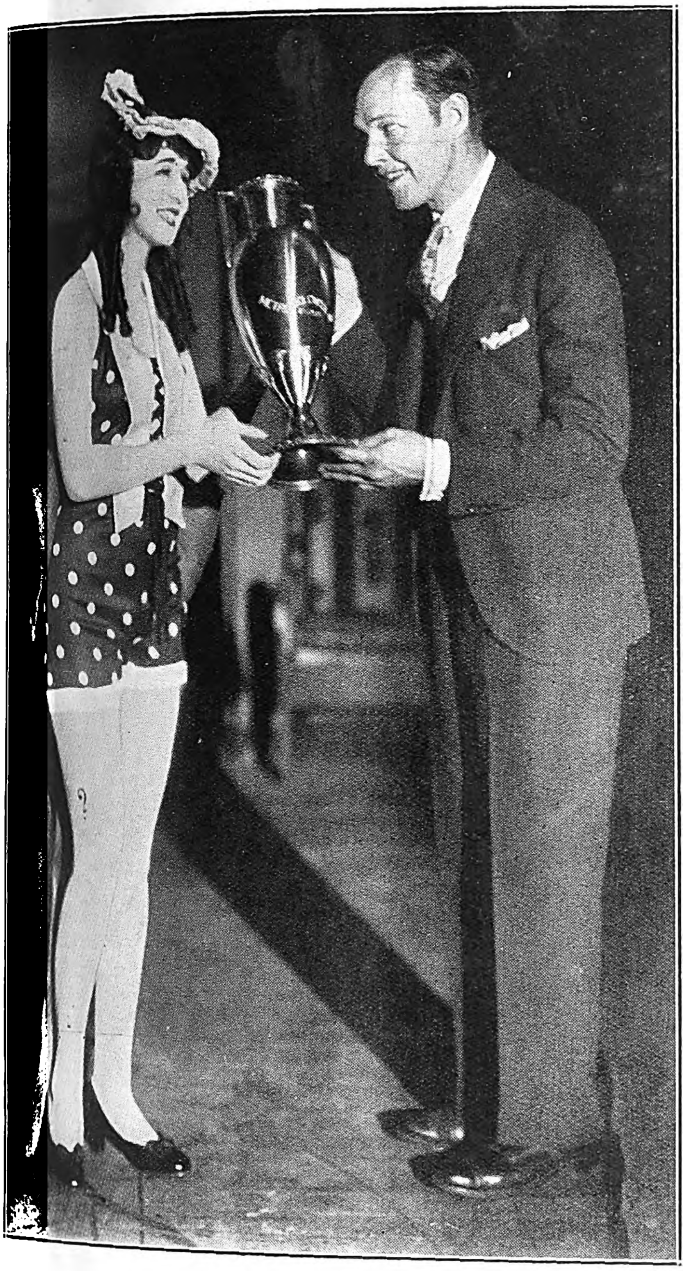

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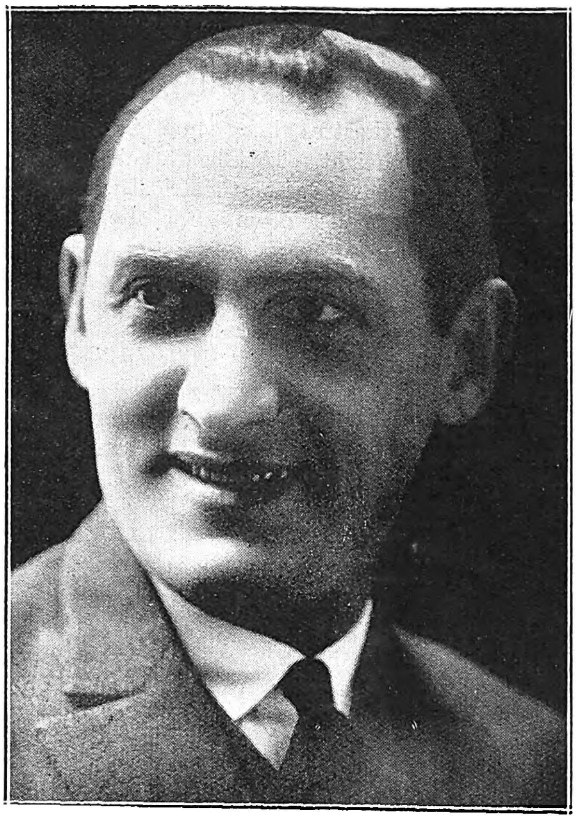

Paul Breitman, of the Isaacovitch Company, now playing at the Standard Theatre, Johannesburg.

"The Sport of Kings" has been produced in Melbourne by Joseph Cunningham, who was in South Africa with Thurston Hall. Mr. Cunningham also intends to produce "The Unfair Sex" and "Outward Bound."

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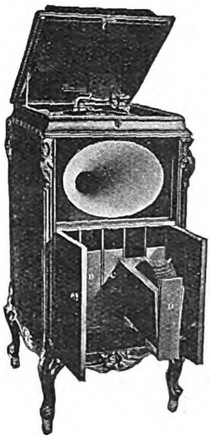

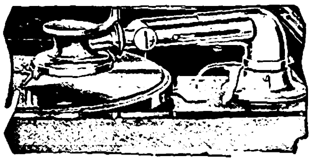

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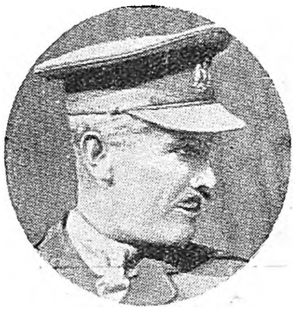
London Theatres.

London, 3rd June, 1926.

The tide of theatres has come in again, and is practically at full height. This last week has brought to light several new plays, and the theatrical world of London, at any rate, has settled down after the uproar of the strike.

Billeted.

There have been few more delightful and amusing comedies in recent years than "Billeted," a play by F. Tennyson Jesse and A. M. Hardwood, which was revived a few night ago at the Royalty Theatre. If any proof of this statement were necessary, it would be found in the extraordinary enjoyment and enthusiasm of the first night audience. "Billeted" has a droll and diverting story which tells how "Betty Taradine" killed her husband to raise the insurance money to pay her debts; she has to stifle all hints of scandal, and keeps the Colonel of her husband's regiment billeted at her house. The dead husband turns up as the colonel's adjutant. Then comes the melee, which is eventually sorted out in time for the play to have a happy ending. Athene Seyler made a delightful heroine of the inconsequent Betty, and Dennis Eadie as the soldier adjutant and the disarming husband gave an excellent performance.



Dennis Eadie
as "Captain Rymill."

Iris Hoey
as "Betty Taradine."

The Mountain.

It is only rarely that a play which contains four acts and sixteen scenes and lasts four hours, and has a cast entirely masculine, can be successfully produced. However, in producing "The Mountain," by C. K. Munro, at the Shaftesbury Theatre last Monday, the Stage Society has added another arrow to its quiver of artistic successes. C. K. Munro, the author, has demonstrated in cinematographic form his ideas of a modern revolution. Some of them were new ideas, others had the grey hair of old age. The play included a spectacular moment of melodrama, when volleys of gunfire filled the house with smoke, and, in spite of their reality, only served to add to the strange, fantastic atmosphere of the play. It is doubtful whether this play, produced for two performances only, will be taken up by one of the West End theatres. No play, which lacks at least one feminine character, would be popular with the great bulk of London audiences. One says this with regret, but it is a noted fact that artistry minus popular appeal does not have a very long run in the Metropolis.

A New Revue.

At the Garrick Theatre, which has lately housed that amusing play, "The Unseemly Adventure," has now opened again with a new revue, "Ourselves." It says on the programme that the revue has been written and composed by "Ourselves," but does not give the names of the composite parts of this word. With a courage worthy of all praise, Arthur Prince, vastly popular as an artist and a man, produced what is known in theatrical parlance as a commonwealth revue a few nights ago, a revue which was a mixture of banality and cleverness. Mr. Prince is well-known as a very clever ventriloquist, and his part of the entertainment was as remarkable as ever. There were better scenes and more elaborate dresses than have been seen in any intimate revue ever staged in London, but much of the humour is weak, the songs are poor, and the lyrics just about worthy of the songs. However, it is a friendly entertainment, and with a few alterations made in the "book," the revue should have a success.

A Debate.

The other night I went to hear a debate on the unusual topic, "Should the Cinemas be Tolerated." The affirmative was upheld by Betty Balfour, the well-known film actress, while G. K. Chesterton maintained the negative.

Miss Balfour's objection was that the word tolerate meant "to endure on sufferance," and, on behalf of cinema artists, she said that they could not tolerate being tolerated.

The whole debate was very amusing, both of the parties carrying it on in a very friendly spirit. Sybil Thorndike, who presided, congratulated the speakers.

Sybil Thorndike.

Talking about Royalty.

The King and Queen had a rapturous welcome at the Opera the other night. Cheers swept the theatre, and even after the orchestra had played the National Anthem the cheering broke out again.

It was unfortunate, however, that this excitement of the audiences spread to the stage. The first act of "La Boheme" became a trio between the soprano, the tenor and the prompter, with honours easily to the prompter. He hissed almost every line so audibly and so dramatically that the singers were obviously distracted. At length, after the first act, he had to be forcibly assured that their Majesties did not want to listen to his outbursts, and he promised to be less vociferous. The second and third acts were not haunted by whispers from the prompter's corner.

A Sunday Performance.

I shall never forget the other night at a Sunday evening performance. It was Neil Grant's "Getting Mother Married," and was presented by the play actors at the Apollo. Eva Moore, a great favourite still with London audiences, is playing the part of the mother, and it is hoped that this play will soon become a West End success.

The command performance at the Alhambra has come and gone—having been an enormous success. Mr. Billy Barnett was undoubtedly the best of the evening, the Queen laughed at his witticisms until the tears came to her eyes; the King, too, joined in the merriment, and the applause would have brought the roof off if it had not been very firmly stuck on. Billy Bennett has, undoubtedly, "come home."

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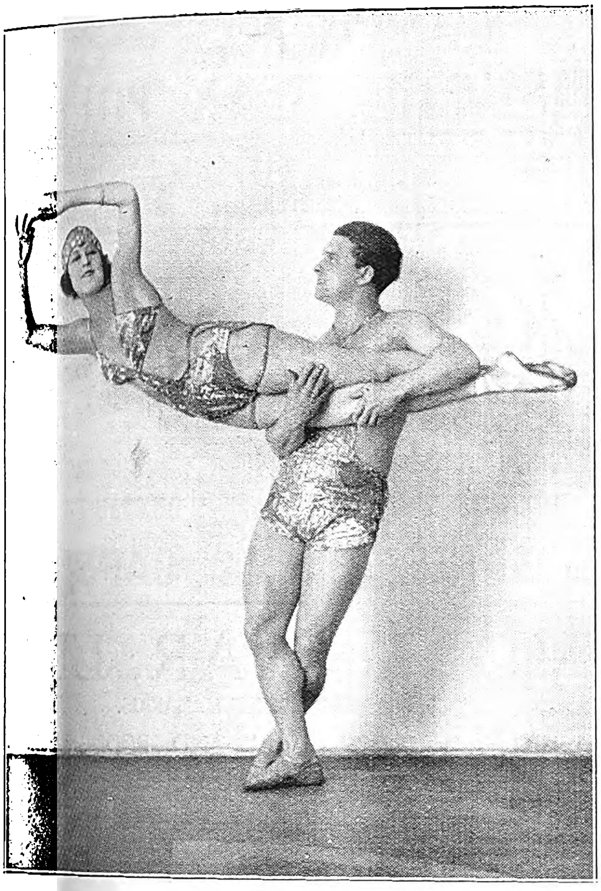

Roberty and Lysiana, famous London dancers, will open at the Criterion, Durban, on July 5th.

Doris Hill believes in exercise.

J. A. Powers.

Long before Sir Harry Lauder achieved his fame with his old Scotch songs, Scotch comedians were busy filling the most important parts on music hall programmes. It always seems to me that no bill is complete without a Scotch song sung by a laddie in kilts.

J. A. Powers is one of the most famous laugh-compellers from the Highlands. He opens at the Criterion, Durban, on July 5th, and anybody who has seen him in his burlesque kilt and his ridiculous hat, will not be able to forget the name of this always-delightful Scotsman.

Mr. Powers was trained as a vocalist in his youth, but singing in choirs was not hilarious enough for him, and soon his ambition to be a comic singer bore fruit. When his voice changed, he gave up his choir, and, for a time, did concert work as a comedian and eccentric dancer. Later, he went into revue, within whose portals he remained for a number of years, and then his ambition to full flower, he commenced the first version of the variety act which he is now presenting to South Africa.

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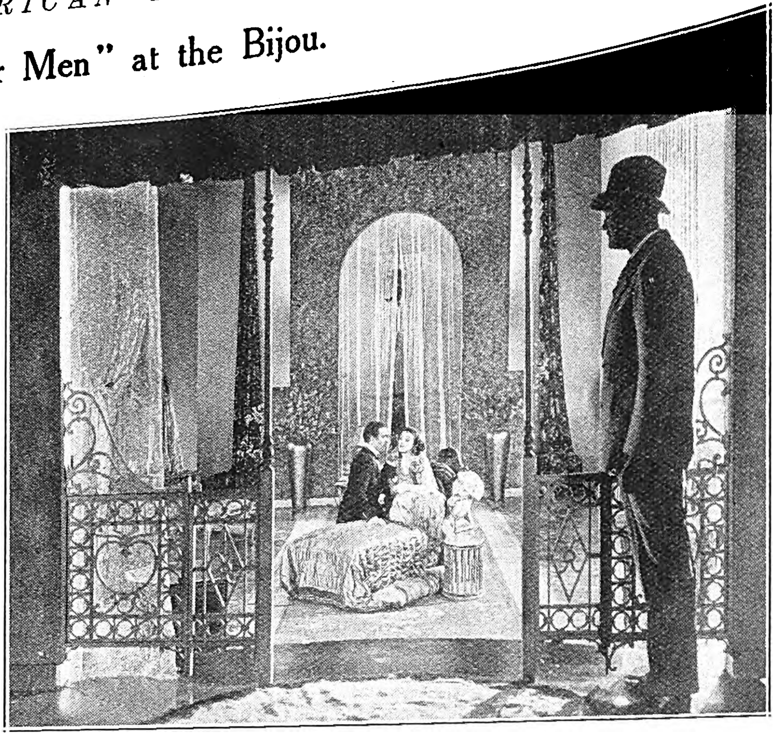
CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

"Morals for Men" at the Bijou.

What mattered anything if they loved each other.



Coming home, he found them together.

"Morals For Men," coming to the Bijou, Johannesburg, on July 5, tells of a man and a woman who have sunk to a low level in the scale of society, although at one time in their lives they were respected members of that society which now shunned them. The man meets a society girl, whom he rescues from a watery grave, and subsequently they are married. Although he wants to tell her of his past, she refuses to listen, thinking only of the present. The woman who has sinned is also married, and through a cowardly blackmail attempt is forced to tell her husband of her former life. He reviles her and leaves, although he has not been what a husband should be in regard to marriage felicity.

Conway Tearle and Agnes Ayres as the man and woman in the drama are excellent in their different portrayals. Alyce Mills as the society girl gives a performance of great merit.

The Musical Astleys, who will appear at the Rinko, Maritzburg, on July 5th.

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Pamela Passes.

London, 3rd June, 1926.

I am in the Throes of Moving.

Having lived for a year facing one of the loveliest of London Squares, I am now about to take up my residence inside another of them. This does not mean that I am about to inhabit a tree—though what home could be lovelier than a home of branches and twittering leaves with a bird or two sitting on the top-most of my green chimneys. I repeat, a tree-house would be beautiful—in another clime. Nobody but the most weather-proof bird would dare to inhabit a London tree at the moment.

Flaming June.

That's what they call it here. I have come to the conclusion that the phrase is bitterly sarcastic. Flaming June isn't flaming. It's positively howling. To-day nothing other than a fur coat could possibly keep me warm. There is a fire crackling on the hearth. The man with the irises, he who comes every day wheeling a barrow-full of Spring, is blowing on his hands and rubbing them together with mournful assiduity. The irises themselves look as if they wished they'd never been born. The dog-women—they who go their daily ways attended always by a travesty of canine manliness on a lead—look markedly unhappy. One has just gone by, talking to her four-footed appendage. I know what she is saying, I have heard it so often. "Come along, Cuthbert (or Stanislas or Hildegarde or Spot or Dulcie), back to the nice warm fire. Poor darling. Was he cold? He wants his coat on." Then follows a string of those half words in which the dog-women are so proficient. They are gurgling murmurs in the throat, a sort of blurred and brooding gargle. Evidently Cuthbert (or Stanislas or Hildegarde or Spot or Dulcie) understands this kind of language.

This Moving Business.

I am now going to live in a square—a tucked-away square within the precincts of Lincoln's Inn. I shall still look out upon trees, but these new trees will be backed by old grey and red, medieaval architecture. At least I think it is medieaval. But I shall assure you on that point later.

At the Derby.

"Flaming June" disgraced herself at the Derby yesterday. Epsom Downs lay under a miserable lake of water and mud. I did not go to the course, having already had one fatal experience of English racing two Derbys ago. Yesterday, I am told by people who know, was even worse than that one. It must have been dreadful. To-day the papers are full of unhappy pictures of young women up to their knees in mud; motor cars bogged and immovable; bookies doing their trade under umbrellas, which were streaming waterfalls. To-day, too, there are many disappointed people in England. For Colorado, the favourite, and the precious possession of Lord Derby, was beaten. I am no racing expert, and I cannot describe turf news with the proper words. I only know that I backed six horses. When my friends protested, I was indignant.

"One of them will win," I said, "and then I shall make some money.

They—each and all—groaned.

I smiled at them—a little superiorly—and made the bets.

One Forgets.

But I had forgotten, for the moment, that having backed so many, I couldn't win even if my horse came first. It was even so. I had the winner among my lot, but I made nothing on the race, and so am in sackcloth to-day. Not really. I am enjoying it. I shall always back six horses in future. It gives me the feeling that in some way I control their destinies. They belong to me for the moment. I have colossal belief in them, thousands of anxieties for fear they have not been properly trained or that somebody who hates me will give them a dose of poison just before the race. My dear little horses!

A New School Child Howler.

"A lark is a sparrer that flies up into the middle of the sky and he can't get up and he can't get down and he doesn't half holler about it."

At the "Levvy."

The other day I noticed a large crowd collecting outside St. James Palace as I drove past. I could not make the mistake of thinking that they had gathered to see me go by, as their glances were all turned the other way. I stopped my taxi and asked a policeman.

"It's the levvy, miss," he said.

"Levvy?" I couldn't place the word for a moment. "Capital Levvy?"

"Gentlemen in fancy dress going to see the King," he explained at the sight of my wrinkled brow.

"Oh, I see! Of course." I stayed to watch the arrivals.

My dears, you've never seen a bishop—not really—until you've stared through the gate of St. James Palace and watched him arriving at a "levvy," clad in his gorgeous dress. I saw two of them, one in white and scarlet that fell frothing from his neck to his toes and another in regal robes of purple that bellied out to the breeze behind him. Admirals and field-marshals went striding by me for all the world as if some unseen giant hand were moving them from place to place. I felt sure that if I touched them I would find that they were made of tin. Ambassadors there were, too, looking very splendid and semi-regal. A few were recognised by the crowd, which duly cheered its appreciation. And the tin officials bowed and smiled brightly—coloured little tin smiles. I do hope they all enjoyed the "levvy" and got their fair share of ice-cream, a declicacy which, according to Daisy Ashford, is very much in demand at such entertainments.

A Roland for an Oliver.

Britain has just tried to give a Roland for America's Oliver by preventing an American novelist from landing on her shores. The remembrance of the Cathcart affair is still smouldering here, and the novelist was not allowed to land. That was a week ago. But now the Government has given

Charming Greta Nissen.

JANE PLOTZ STUDIO—PHONE NO. 3378 CENTRAL.

in, and the American blithely trips it among us. Nobody seems to know the reason of his attempted exclusion from this isle. The Irish Free State, however, has not followed Britain's lead. The man is bound over not to set foot upon Irish shores. The Free State is getting mighty particular the way it won't be letting the foreigner within its gates.

You have heard of the Girl Guides.

A bevy of young women who wear blue dresses and turned-up hats of martial shape and carry whistles in their right-hand pockets. Never having been a Girl Guide, I cannot tell you exactly what they are for. I think they are meant to do a good deed every other day, or something like that. They troop through the streets of London in pairs—two by two along the streets like a long blue alligator. Sometimes they have bands and sometimes they are wrapped up in the uncoloured fortresses of their own silence, but always they are harmless. They are more innocuous than a glass of milk—nice pink-cheeked, fat-legged bits of humanity in blue serge. But I must tell you that a Girl Guide is looked upon with suspicion and repugnance in Hungary.

Hungary of all Places!

Hungary, where you would think that Girl Guides would be welcomed! But, no, Hugary does not consider Girl Guidism a proper occupation for its daughters. It has prohibited every organisation which makes girls wear the turned-up hat, which brands them as doers of good deeds every other day (or whatever it is). "This movement," they have solemnly declared, "is opposed to the very soul of a girl." The very soul of a girl is always prepared to consider new sartorial adventures. The very soul of a girl is fearfully bucked at carrying a silver whistle in its pocket and walking in a blue-alligator line down the streets to the accompaniment of reedy martial music. The very soul of a girl adores camping out and guide drill, and the feeling that it is responsible for the welfare of the world. Go to.

Talking about Courts.

It is rather nice to be a prisoner in the summer months at the Old Bailey. I mean, if one has to commit a crime, it is pleasanter to do it in the summer. Because, ancient custom demands that the Old Bailey will be hung with flowers in the warm weather session. Sweet-scented herbs coy delicately with rose-garlands on the walls. These commemorate the bad old days when the Old Bailey was less sanitary than it is now. The custom of strewing herbs and presenting the King's justices with bouquets was brought into being by a judge with an especially sensitive nose. For under the Bailey were the dungeons which asserted themselves very unpleasantly in the warm weather. Nowadays things are better, but the flowery custom still persists. Attendants strew dried petals and herbs round the dias on which My Lord and his aldermen and sheriffs sit to dispense justice. The four judges receive their garlands from the ushers when they arrive every morning, and each alderman is handed a nosegay to take into court. The vision of a bloated red face over a posy of, say, purple tulips, is one which would set a sensitive painter tearing his long hair over the clash of colours. If you are a prisoner with a sense of humour, it must be very hard to keep a straight face in such surroundings, even if you have just been given six months' hard.

Women, your Chances.

Women, it has been decided to give you a chance in the matter of house-planning. At any rate, in England. Men have actually admitted that a little feminine guidance in such matters might not be amiss. So now mangles will be placed at decent angles and linen cupboards will not startlingly open into the entrance hall.

On this note of domesticity I leave you.

I return to the question of moving.

How does one pack a large silver kettle?

I shall have to carry it as it is and pretend it is a hand-bag.

PAMELA TRAVERS.

Reading the story in the studio before beginning work on a film.

DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

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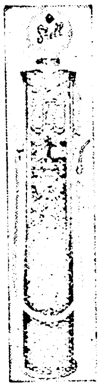

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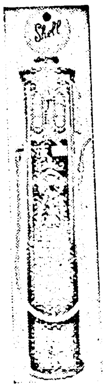

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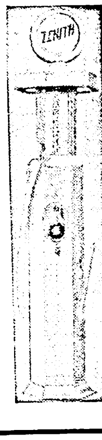

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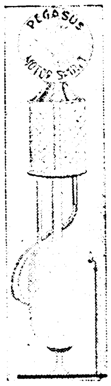

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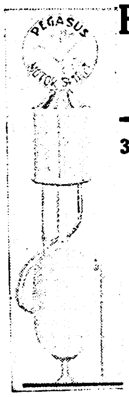

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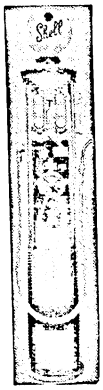

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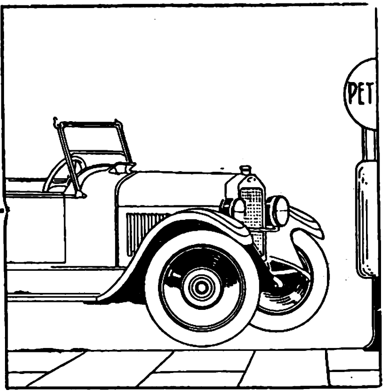

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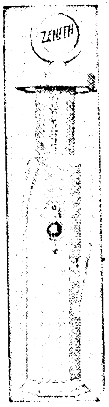

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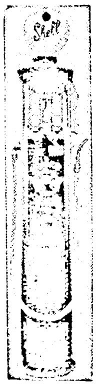

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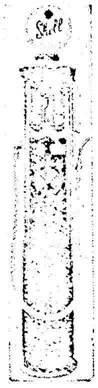

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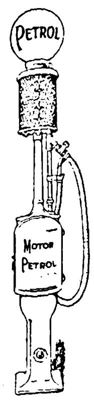

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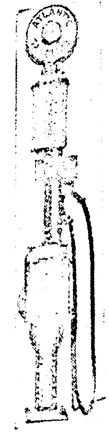

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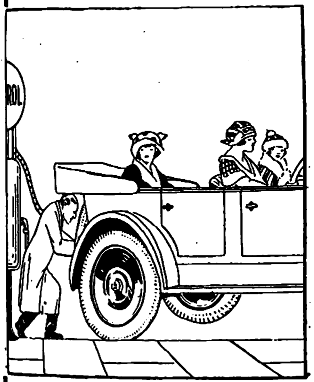

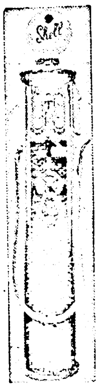

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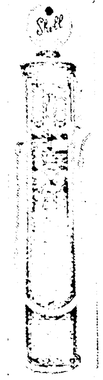

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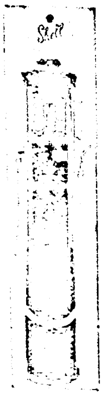

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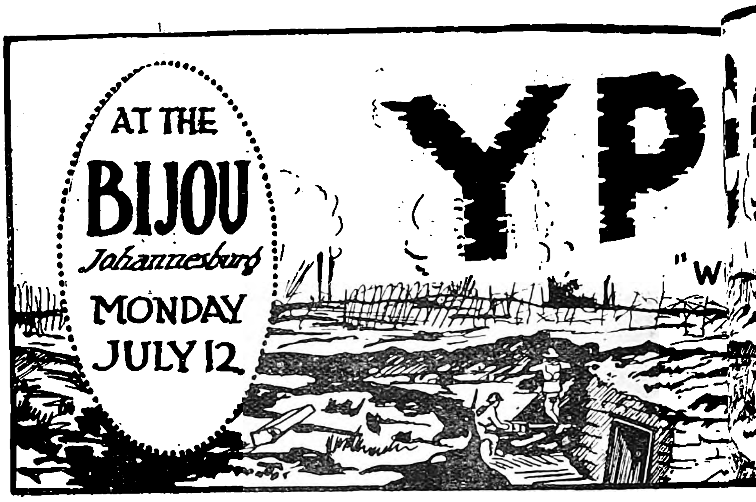
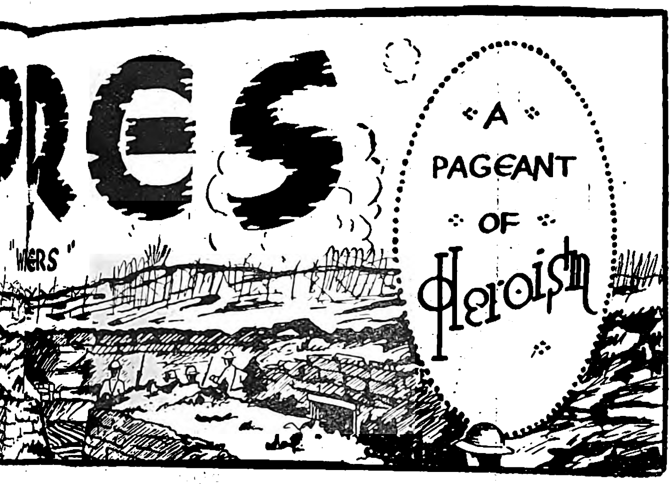

AT THE
BIJOU
Johannesburg
MONDAY
JULY 12
YP
"W

> “ They shall grow not old
> Age shall not weary the
> At the going down of
> We will remember them

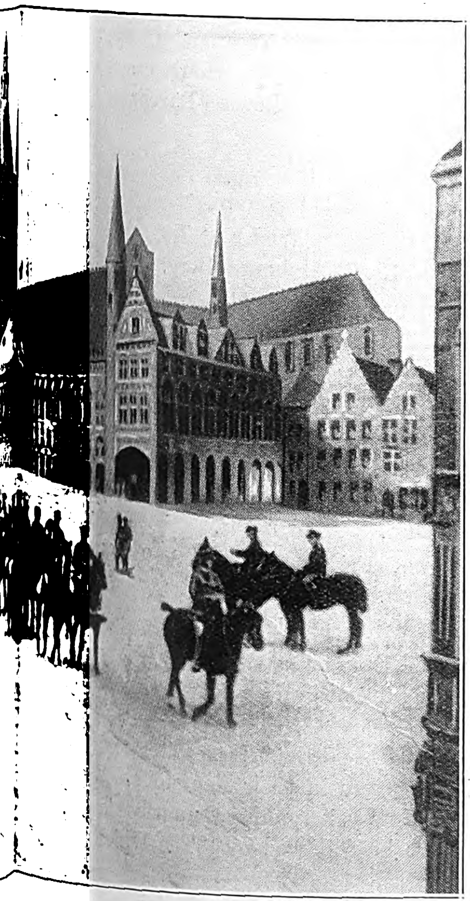
To the last man.

Waiting to go over the top.

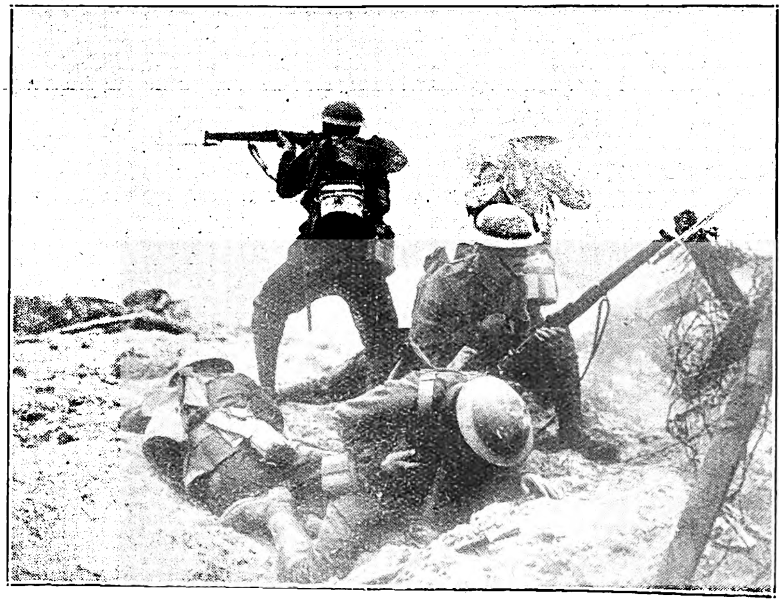
October, 1914. The 7th Division ma


PRES
"WERS"
A PAGEANT OF Heroism

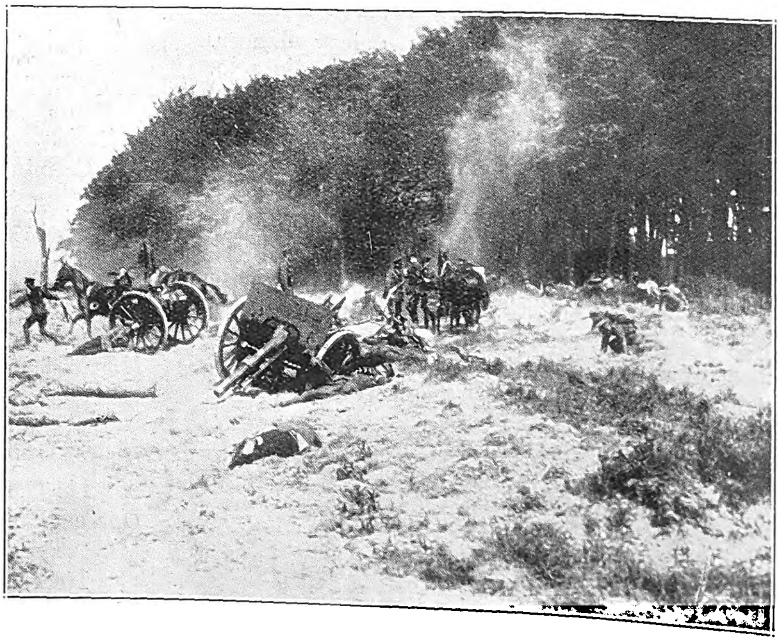
> we that are left grow old.
> nor the years condemn.
> sun and in the morning
> hem"
>
> —*Binyon.*



past the historic Cloth Hall of Ypres.



A brave stand.



Midst shot and shell.

At the Orpheum, Johannesburg.

Frivolous Sal.

"Frivolous Sal," coming there on July 5th, has a scenic background the like of which has rarely been seen on the screen in a dramatic production. Rainier National Park, in North-western Washington, and the great mining region of Idaho's Couer d'Alene were chosen as locations. Except for a few excursions of secenic photographers, no motion picture camera has ever before recorded the majestic beauty of Mount Rainier.

Some of the story's most important action takes place in a huge cavern that a stream of melting ice has carved out under the famous Nisqually glacier, near the top of Mount Rainier.

Amid these marvels of nature the tensely dramatic love story of "Frivolous Sal," beautiful girl of the pioneer mining camps, and her sweetheart, a stranded actor, has been filmed. There is thrilling action from the start, with a climax in which two men battle for the love of the girl while suspended from a wire tramway over a deadly gorge.

In Aid of the Children.

Last week at the Standard Theatre, Johannesburg, the pupils of Madame Ravodna gave a very enjoyable dancing display in aid of the Hope-Convalescent Home for Children. In a programme of 29 items there was naturally much to commend, and especially as Madame Ravodna's pupils number among them some of the best of our Johannesburg dancers: Marjorie Sturman, Poppy Frames, Dorothy Morrison, Joyce Stewart, who is excellent in male roles, and Colleen Purchas, a dainty dancer. Madame Ravodna, herself, gave a very fine operatic solo, and was insistently encored. Ida Patlansky deserves special mention for her Spanish number. Since she last appeared in Johannesburg, this young dancer has been appearing in England with Jackson's Twelve English Dancers, and, in fact, performed before the King and Queen at a Command Performance. Miss Patlansky danced with the fire and grace that are always associated with the South. Colleen Purchas gave a splendidly interpreted classical dance, and well, as I said before, there were 29 items on the programme, so I crave your indulgence. Suffice to say a very fine show that did Madame Ravodna the greatest credit. And a word of praise to Mr. E. Stern, the stage manager.—C.R.

Next Week's Calls.

WEEK COMMENCING, MONDAY, JULY 5

Tivoli, Capetown.—(Opening Wednesday, July 7) Salerno and Assistant, Bert Southwood and Pink Lady, Zaleski and Lady.

Empire, Johannesburg.—Billy Bennett, Yost and Clady, Pansie, Maisie and Max, Mona Grey, Howard and Wyndham, Hanby and Celeine, Lewis Davenport and Co., Lyons and O'Moore.

Orpheum, Johannesburg.—Lister and Scott.

Grand, Pretoria.—Vera Wootton, Great Gerard.

Criterion, Benoni.—(Mon., Tues., Wed.) "No, No, Nanette." (Thurs., Fri., Sat.) Alphonse Berg.

Apollo, Germiston.—(Mon., Tues., Wed.) Alphonse Berg, Flying Winskills. (Thurs., Fri., Sat.) "No, No, Nanette."

Rinko, Maritzburg.—Musical Astleys.

Criterion, Durban.—Robert and Lysiana, Kennedy and Coppin, J. A. Powers.

Grand, Bloemfontein.—(Mon., Tues., Wed., July 5, 6, 7) Fred Curran, Sunshine Duo.

Vaudette, Kimberley.—(Thurs., Fri., Sat., July 8, 9, 10) Fred Curran, Sunshine Duo.

Vaudette, East London.—Herschel Henlere.

His Majesty's, Johannesburg.—Dennis Neilson Terry, Mary Glynne and Co. in "The Man with a Load of Mischief," By Ashley Dukes.

Standard Theatre, Johannesburg.—Nathan Isaacovitch and his Company of Jewish Players in their Repertoire.

Opera House, Capetown.—New Dramatic Company in "The Sport of Kings," to be followed by "The White Heather."

Theatre Royal, Durban.—Owen Nares, Marie Polini and Company in "The Last of Mrs. Cheyney," to be followed by "Diplomacy."

The Empire.

J. A. Powers, the Scotch Comedian, at the Empire, Johannesburg, who is receiving a splendid reception nightly, and who thinks the Scots are a much maligned race!

[*Photo: Jane Plotz.*

Two new acts again this week, and all the old favourites on the bill. Louis Davenport mystified the audience from the moment he began his first trick, and kept up his high standard throughout his performance. Assisted by a charming little lady, Winifred Wynne, and a uniformed attendant, he gave a series of novelties that baffled everyone. The mystery of the waistcoats was talked over in the interval by the audience and one heard various solutions (all of them wrong, dear people) on all sides. The scarlet thimbles, the easter egg, and, lastly, Felix, who "went on walking" off the stage. Well, certainly nothing better has been seen for many a day.

Handley and Celeine, in attractive costumes, danced on skates with as much ease as if they were standing on *terra firma.* Their act is a very neat and entertaining one. Back to Johannesburg came the Lisbon Gypsy Orchestra to as big a reception as they received before their departure. Jazz, Tango and Opera they played even better, if possible, than when they went away.

The Great Gerard, Lister and Scott, Lyons and O'More, Alphonse Berg and J. A. Powers, whose Scottish stories never fail to evoke shrieks of laughter, complete a wonderful programme.—C.R.

At the Standard Theatre.

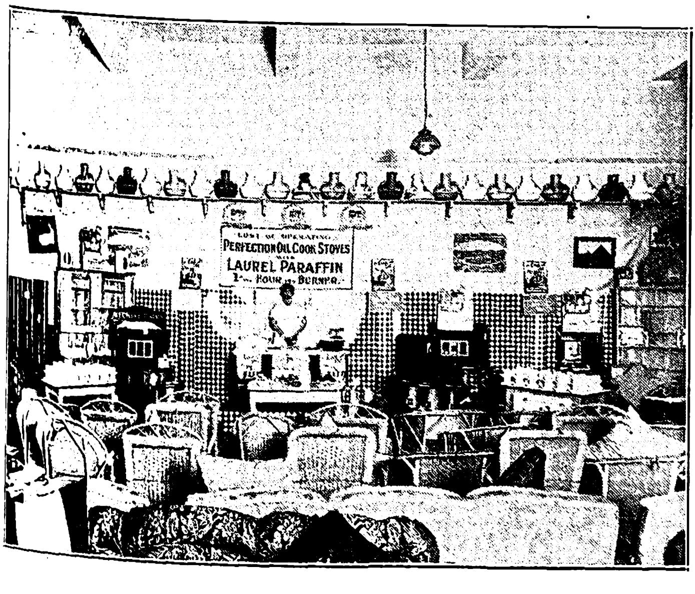
The Nathan Isaacovitch season opened at the Standard Theatre, Johannesburg, on Monday, and crowded houses have been the rule all the week. With such a repertoire of plays given in the few days, it is impossible to notice every one, but one thing is certain, the standard set up by Mr. Isaacovitch at his first performance, "The Jewish King Lear," has never for an instant been lowered, and the company, supported by Dora Nathan, Esther Stein and Mr. J. Bloom, could not possibly be better. The star, himself, is a very fine emotional actor with a striking stage presence. His very naturalness is his immediate passport to favour. Vera Kanevska, the leading lady, is possessed of an attractive personality, an exceptionally charming speaking voice, and is an actress of considerable talent. Miss R. Suzanne is a fine character actress, and was specially excellent in "A Home for a Mother." Mr. A. Teffner's work is outstanding in its sincerity and humour. Paul Breitman has a good stage appearance, and acts well. Mr. Ben Zion, as the "Chareff" in "King Lear," gave a fine portrayal. With each and every member of the cast of each and every play so good, small wonder that a bumper season is assured.—C.R.

Willys-Knight "Stage Coach" Driven 105,000 Miles Over Apache Trail in Two Years.

A Willys-Knight touring car, operated as a stage coach over the famous old Apache Trail in Arizona, U.S.A., is making an exceptional record for performance and economy. The car was purchased less than two years ago, and already has been driven 105,000 miles over the rough Indian trail through the Arizona desert.

"This car," writes W. G. Brundage, who operates the stage line, "has missed but one day of operation on its regular run to Mesa, Chandler and Gilbert, and special runs over the Apache Trail and to Tuczon and Nogales, and has travelled 105,000 miles. Every tyre on this car has made more than 25,000 miles, and the car is regularly making twenty miles to the gallon of petrol. My Willys-Knight will be perfectly economical for another 100,000 miles."

It is daily travel over such exceptionally hard wearing roadways as those found in Arizona that has made the Willys-Knight famous for its economical and ever-lasting performance, as hundreds of unsolicited letters that pour into the Willys-Overland factory testify.



Perfection Stores at Geen & Richards.

[*Photo: T. J. Hall.*

"I've been away from home for four years." Jean Kennedy and Sid Coppin will "sell electric door mats" at the Criterion, Durban, on July 5th.

[*Photo: Jane Plotz.*

CALL AND SEE SPECIMENS OF THE JANE PLOTZ BOOK OF PHOTOGRAPHS

Harold Lloyd.

Harold Lloyd was born in Burchard, Nebraska, in 1893. There, and in Omaha, he received his education. As soon as his schooldays were over he headed for Hollywood, attracted by the five dollars per day salary for extras. In 1914 he secured work in the Universal studios, bravely asserting that his ambition was to become a character-actor.

His actual career, however, only started with the time he was "found" by Hal Roach, the famous comedy producer, who is to-day one of the foremost producers of comedies of distinction for Pathe Exchange in New York.

Hal Roach put Harold to work in little comedies not any longer than 200 metres, full of acrobatic, slapstick and pie-throwing high-speed action. At that time Harold's name was "Lonesome Luke," and his plans were to imitate as great a screen comedian as Charlie Chaplin. But I ask you, who could possibly imitate the one and only Charlie Chaplin? Lloyd, too, soon perceived that this could not be done, and that he had to abandon his plans. And since the young actor was known as a master in the art of making up for the screen, he was not long in finding another way of creating a comedy character to suit him specifically He adopted the spectacles, which up to the present day have been his "trade mark." And his screen character did not fail to bring him a full measure of success. His scenarios grew longer, and the stories on which his comedies were based increased in quality, their acrobatic "gags" changed into melodramatic tendencies, and the short one-reelers developed into more substantial two-reelers. Bebe Daniels, who at that time was just about to start her quest for fame in the motion picture industry, and Harry Pollard, the unique comedian, were found in almost every supporting cast in Harold Lloyd's films. Until 1921 this trio kept together; then Harold Lloyd engaged Mildred Davies to become his leading lady. Who does not remember their wonderful partner-work in "Number, Please," "Dr. Jack," "Grandma's Boy," "A Sailor-made Man" and "Safety Last"? Every time a new Harold Lloyd film came before the public a distinct progress in his art was noticeable, and the productions, then mostly over 2,000 metres in length, lead the spectator through the entire scale of the young and ambitious comedian's art of laugh-making. In these films of feature length, Lloyd's training and experience of bygone days came in helpfully, and he proved to be an expert acrobat, risking his life more than once before the eye of the camera which made him famous.

The enormous successes of Mildred Davies and Harold Lloyd as featured team-workers developed into real romance, and culminated in the marriage of the two. And later, the arrival of a beautiful little baby girl, Gloria, added to their happiness. Mrs. Lloyd's mother-duties, however, robbed the silver screen of one of the most winsome actresses, and poor Harold had to look around for another leading lady. Out of the great number of postulants he chose Jobyna Ralston, who had made a name for herself playing opposite Max Linder in his last American-made comedy film.

With Jobyna Ralston as leading lady, Harold Lloyd created such appealing characterisations as brought forth in the leading rôles of "Why Worry?" "Hot Water," "Girl Shy" and "The Freshman," which is the last Lloyd production under the Pathe banner, and undoubtedly his greatest success.

With unequalled speed Harold Lloyd attained his position as one of the leaders among screen comedians. To-day, we stand before a success at its heights: Harold Lloyd, the bespectacled youth in his own original characterisations, free of any imitation and free of any strange influence.

The old comedy trio: Harold Lloyd, Bebe Daniels and Harry Pollard in "Ring up the Curtain."

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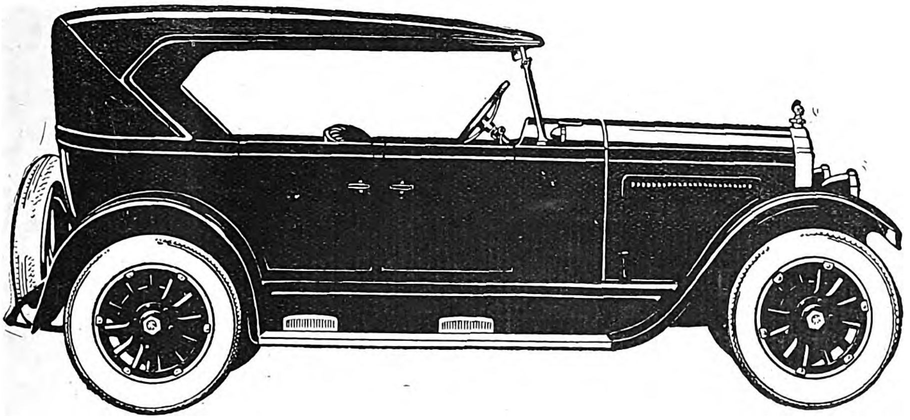

THE one-cylinder car ran, and that was all. The two-cylinder car was noisy as a stone-crusher. Next came the "four-in-line." But its defects were many—Valve-grinding was a monthly rite; Carbon a scourge. And every automotive engineer worthy of the name was determined to get rid of them . . . .

FOLLOWED rapidly many improvements. Heretofore, all engines had been of the "T-head" variety. They ate petrol and oil like a high-powered yacht, and they wasted half of it . . . .

THEN ALONG CAME one who moved both intake and exhaust valves to the same side of the cylinder. He cut off the overhanging eave—and presto!—the "L-head" motor. A tremendous gain in power. But owners still have to have their valves ground and their carbon periodically scraped away, even as all, save "the elect" do nowadays. . . . .

ANOTHER TOOK the valves off the side, put them on the cylinder-top, and cut off the other over-hanging gas chamber. Hence "valve-in-head." But still valve-grinding. And carbon troubles. It crept under the valves. The faces became pitted. To maintain efficiency—carbon must be scraped as of old, and frequently . . . .

FINALLY—the new school of thought in motor design. Came an engine-idea which absolutely and completely revolutionized the automobile engine! . . . .

Charles Y. Knight produced and patented the sleeve-valve engine . . . . "I'll go them all one better," said he. "At one fell swoop I'll scrap all those cams and push-rods, all those springs and rocker-arms—and by making a cylinder-head with but a single opening for the spark-plugs, I'll increase compression" . . . .

RESULT—Multiplicty of valve-parts completely disappeared. Exit valve-grinding . . . . No more pounding cams—noise cut to nothing . . . Absence of all spring pressure—added horsepower . . . . And carbon troubles, the disease and eventual death of all other motors, were **cured,** once and for all.

Carbon cannot harm the engine of a Willys-Knight. It is actually a helpful agent. It serves to seal compression. **Its only effect is to better this engine's functioning!**

IT IS NOT EFFICIENCY to be obliged to lose the use of your car for hours and days, at the same time contributing easily one-half of the repairman's total yearly income as he grinds your valves and corrects your carbon complications.

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In Mail Week

Chris Charlton with his "inexhaustible" teapot was at the Alhambra, also Noni and Horace.

Vernon Watson and Rich Hayes were at the Hackney Empire.

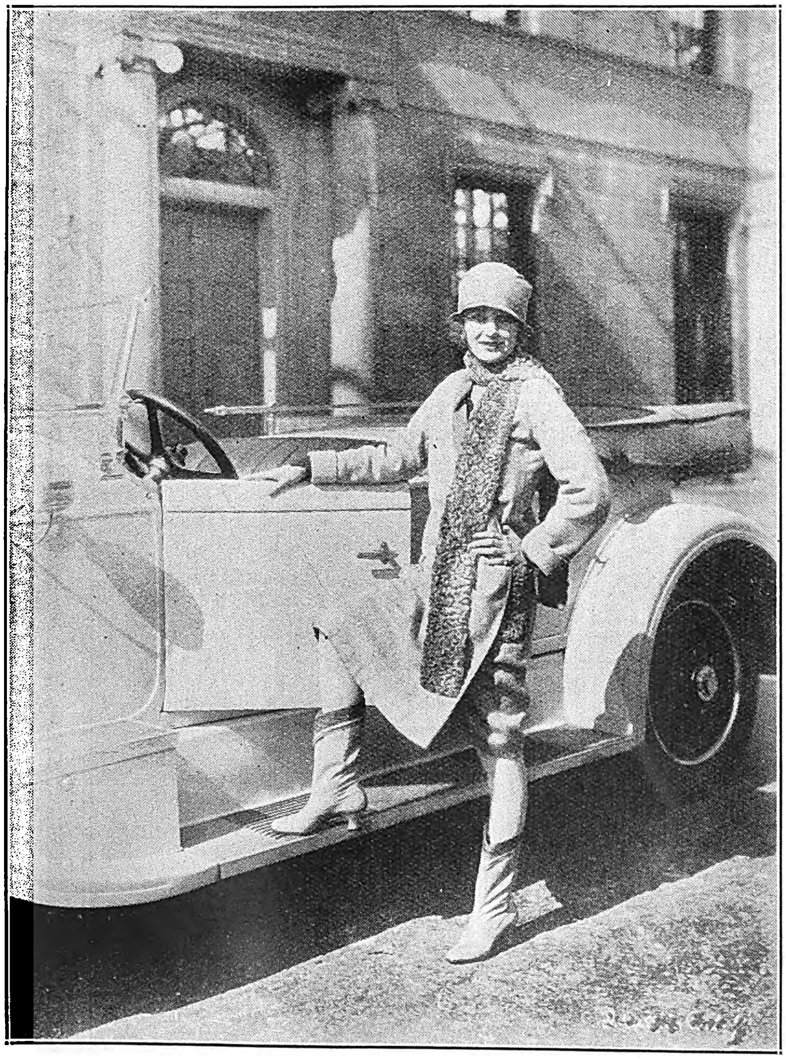
Dinks and Trixie were doing well at the London, Shoreditch.

Lilian Burgess gained golden opinions at the Chiswick Empire.

THE ROYAL VARIETY Performance at the Alhambra realised £3,600 for the Variety Artists' Benevolent Fund and Institution. A wonderful figure.

At Bloemfontein.

On July 5th, and during the week, there will be a fine programme of films at the Grand Theatre, including on Monday and Tuesday, "Souls for Sables"; Wednesday and Thursday, "The Silent Watcher"; and Friday and Saturday, "The Last of the Duanes."



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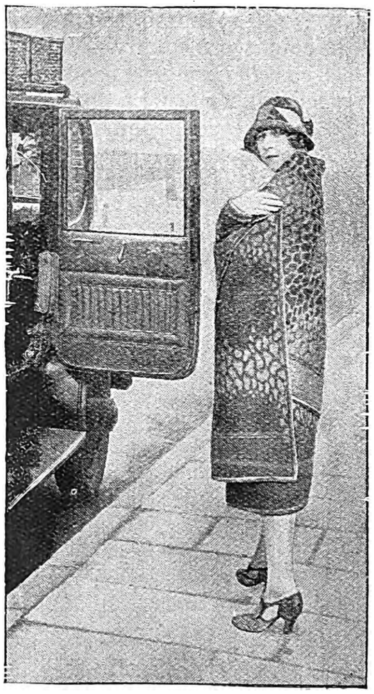

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Pansie, Maisie and Max.

[Photos: Akkersdyk.

Dinner is served on the Hotel Roosevelt roof in New York. Rin-Tin-Tin, the dog star, dining with a fair lady and Lee Duncan, Rinty's owner and educator.

It is very rarely that three people in the same family are gifted with a talent for the stage. However, the exception which proves the rule is the family which has produced Pansie, Maisie and Max, a delightfully entertaining trio of young people, who will begin their Empire season also on July 5th. They have all been on the stage ever since they respectively attained the age of ten years. Once Max remembers, soon after his own debut, being asked whether he would like to play a girl's part. "Although," he says, "I had long fair curls at the time, and was rather girlish looking, I was very much offended at the suggestion, but when they told me that I should be playing the leading part, in fact, the name part in 'Little Red Riding Hood,' I gave in. The idea of starring in pantomime overcame my anti-feminism scruples, and I played the part for the whole season. Audiences were never really sure whether I was a boy or a girl, and people used to cluster outside the stage door after performances just to see me come out so as to satisfy their curiosity. That was not the only time, however, that I had to don skirts. When my sister Pansie had the measles, I wore her clothes, being of the same height, and sang her songs with my sister Maisie. I did this for about a week, and I don't think anybody in the audience guessed that I was not Pansie."

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Yost and Clady.

It is not often that one sees a clay modeller who is also a comedian. However, Mr. Yost, of Yost and Clady, who open at the Empire, Johannesburg, on July 5th, combines these two gifts very excellently. He keeps up a running fire of humourous conversation with the audience while he models for their delectation famous characters of well-known types in clay.

He undertakes to make his audience laugh within 10 seconds after the curtain goes up. "If I do not do that," says he, "you shall have your monies back." But I don't think that any person has had the temerity to admit that the prescribed 10 seconds has failed to move him to laughter, and nobody has ever demanded their "monies" back after a performance given by Mr. Yost and his partner, Miss Clady.

These two artists were in South Africa four years ago, and they have come to make a second acquaintance with her, with their heads full of new ideas and their property box full of the clay from which these ideas are modelled.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

Some Bathing Beauties take the plunge.

At St. John's College, Johannesburg.

Great credit, indeed, is due to the pupils at this popular school for the way in which, on July 23rd and 24th (matinee and evening), they staged "King John." The gymnasium was well heated, and its stone walls and medaeval design certainly helped to carry one back to days when kings held despotic sway and "off with his head" was an every-day cry of anger. One repeats, it was an excellent show. Father Speight gave a short resumé of the play before the curtain rose on the 1st act. An outstanding character performance was that of Mr. Gower as "Elinor," and one was filled with admiration on hearing that he had taken the part at a few hour's notice. D. Powrie gave a fine rendering of "King John," and G. Cary was equally good as "Philip of France." Little B. Silcock received great applause as the Dauphin, and both he and "Hubert" (V. Cooper) were deservedly encored for their scene in which the rough jailor has been told to put out the child's eyes. Did space permit, one would like to give a word to all, for the boys showed throughout a splendid understanding of the words of Shakespeare.

During the play and in the intervals, Miss S. Cecil's double trio played delightfully, and Mrs. Pirrie was loudly applauded for her song. Mr. Howard Glover deserves a word for his scenery and Mr. Kimbell for his lighting effects.—C.R.

At the Empire, Boksburg.

On July 9th and 10th, "Mark of Zorro," featuring Douglas Fairbanks, will be shown, a splendid film of love, passion and adventure.

At the Criterion, Benoni.

On July 5th, for a week, "Abraham Lincoln," the story of one of the world's greatest statesman, will be screened. It is a magnificent interpretation of the lure of Lincoln.

MILKA & VELMA
SUCHARD'S
CHOCOLATE

"New Toys."

The story of "New Toys," coming to the Grand Bioscope, Capetown, on July 5, 6 and 7, is appealing because of its sheer realism. It presents a young couple in the early stages of married life, settling down to a future of apparent happiness with their little home and baby. These are the "new toys," as they call them.

The "toys" begin to pall upon the wife, though, and, after a couple of years, she succumbs to the lure of the stage. In this she is secretly encouraged by a former suitor and a former sweetheart of the husband.

The characters introduced—meddling neighbours, pseudo friends and open enemies of the little home—and the situations which their interference bring about are striking in their close application to life. The "new toys" and their collapse in domestic tragedy are but picturisations of the homely incidents of actual happenings.

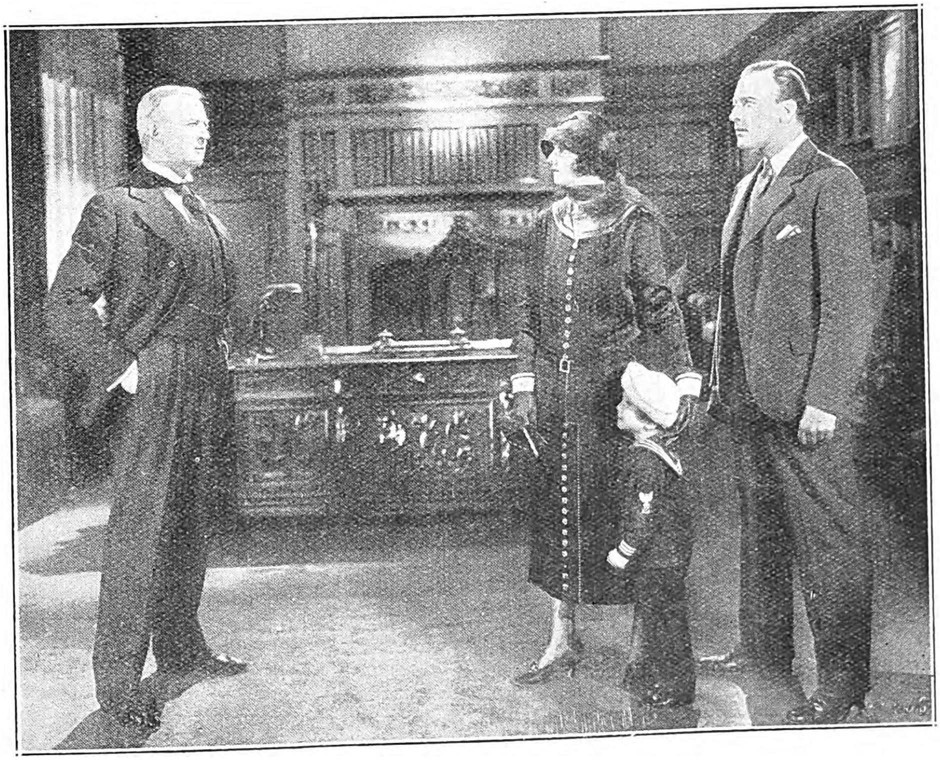
Happiness finally returns to the shattered home, but not until its occupants have travelled a heart-broken path of human tribulation.

The young husband and wife.

If I Marry Again.

In its revelation of the hard and fast traditions of the self-appointed American aristocracy, "If I Marry Again," coming to the Alhambra, Capetown, on July 5, will surprise many movie goers. Because his son married the daughter of a notorious woman in San Francisco's night life, old John Jordan, proud of his name and social prestige, exiled his son and his bride to the tropics, placing him in charge of rubber plantations in a land of terrific heat and terrible fever.

From this point the story moves to a powerful climax, which ends in the relenting of old Jordan, who finally sees in the girl his son married a fine and noble character, worthy of the right to bear the Jordan name.



Finally, the old man forgave them both.

Jobyna Raslton.

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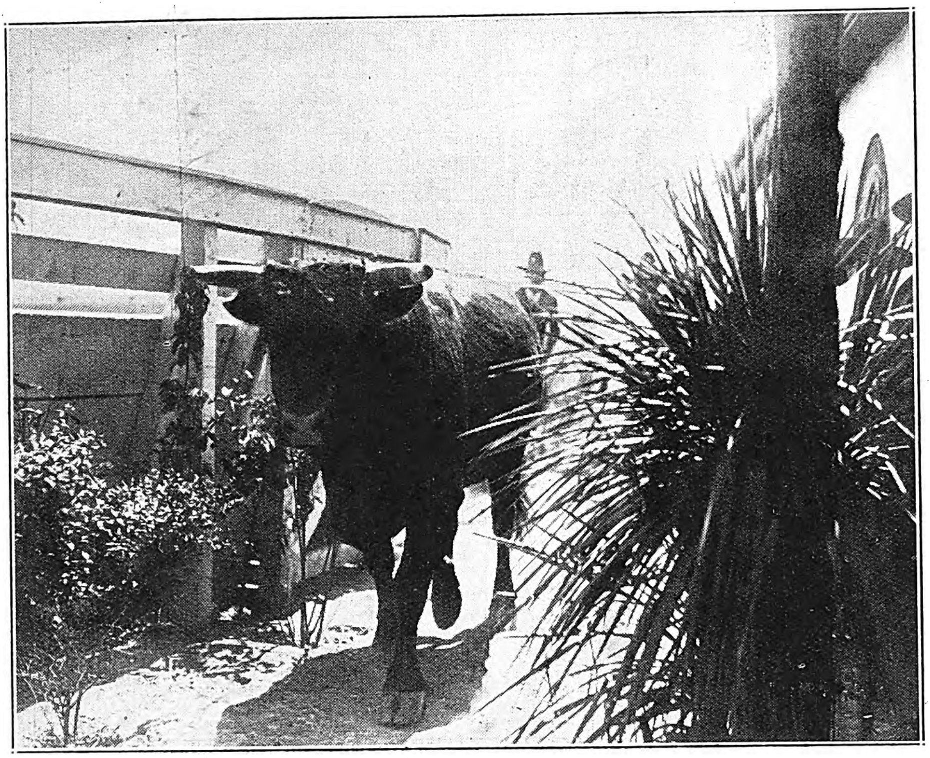
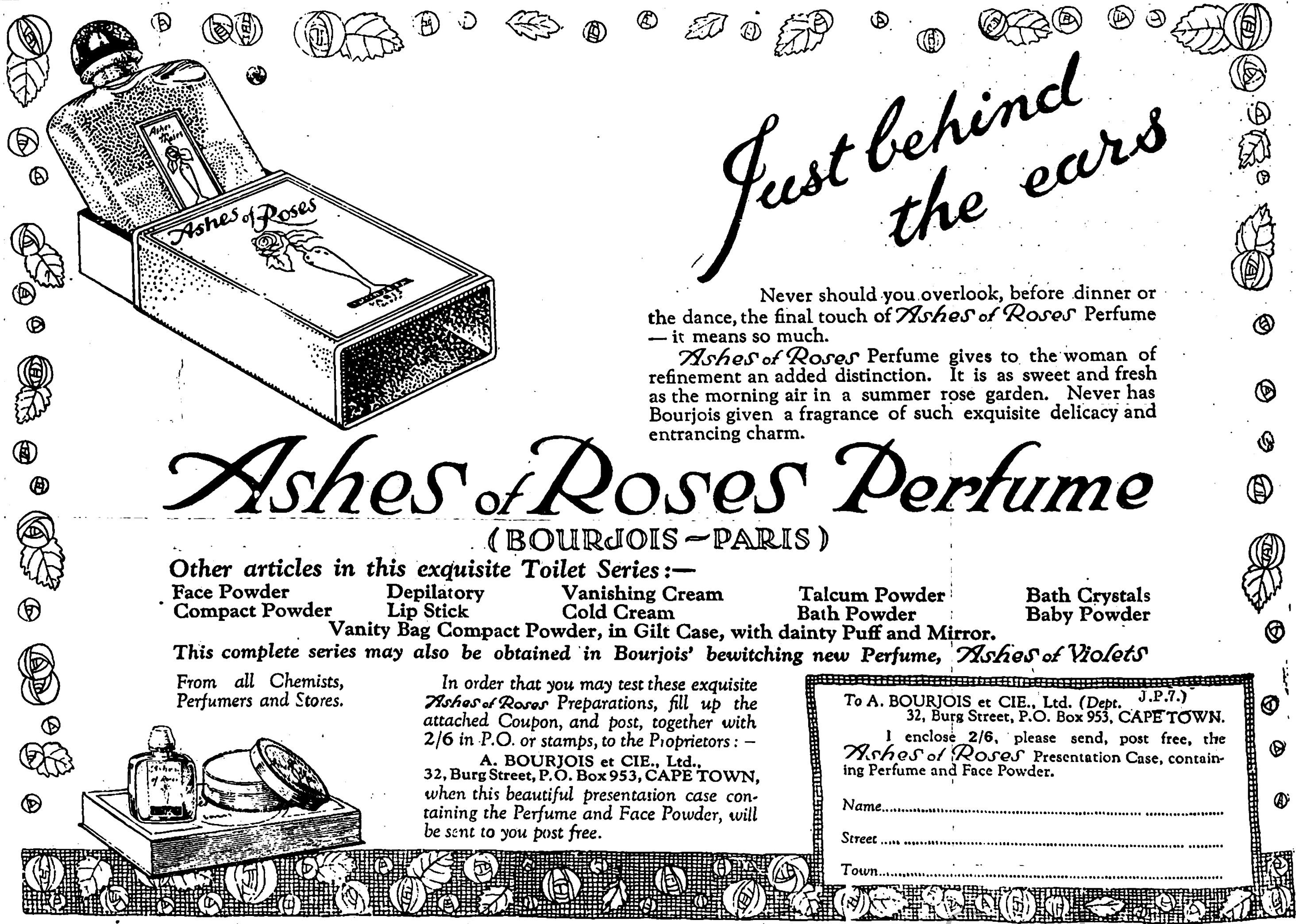


A scene from "Wild Bulls' Lair," coming to Wolfram's Bioscope, Capetown, on July 5th, 6th and 7th.

Such a cheery look from Georgia Hale.

The story, which is by Marion Jackson, author of many previous successes, is unusual in the extreme. There is mystery, melodrama, and an element of the supernatural in it, and incidentally there is certainly an element of the supernatural in Thomson's ability to conquer a huge bull, vicious and infuriated to the point of madness.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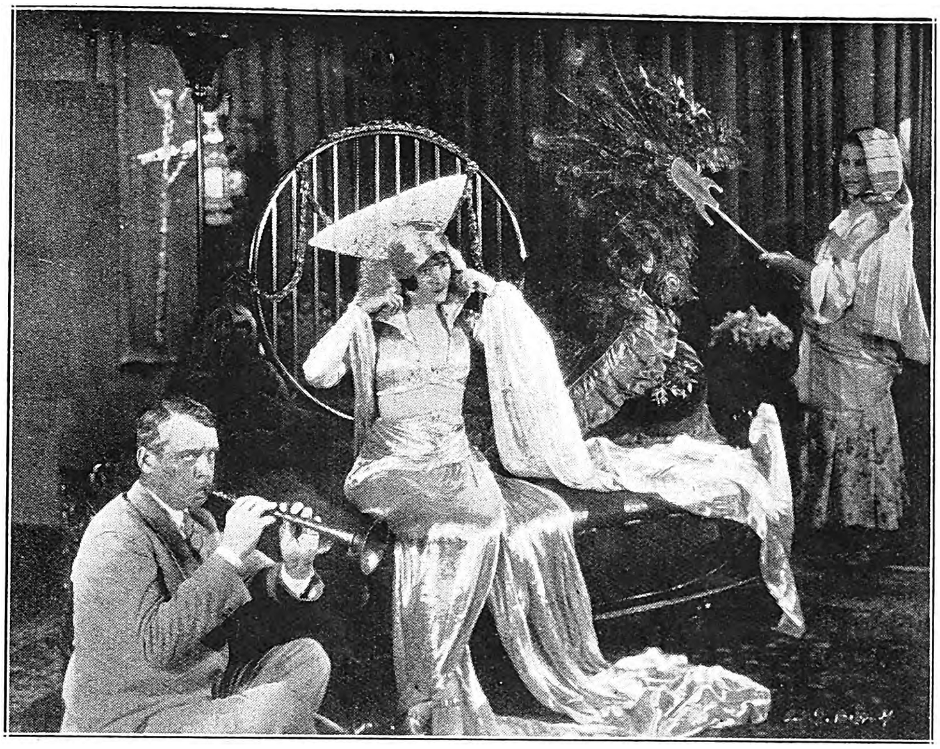
ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

Salerno and Assistant.

Salerno, the master juggler, who is playing at the Tivoli, Capetown, presents an act which is thoroughly original and cleverly worked out. Although he hails from the Continent, where he is famous for his amazing feats, he is well-known in Africa, India and America—indeed, it is no exaggeration to state that his reputation is a world-wide one.



Edward Dillon and his "oriental" saxaphone bring an occasional discord to the ears of Priscilla Dean during a pause in the work of the day at the studio.

Mona Grey, a dainty comedienne, will appear at the Empire, Johannesburg, on July 5th.

New Hair

After Baldness by using KOTALKO

Mr. J. Stables, of Bamborough, writes:—

"I was quite bald, not having a hair on my head, and, although I persevered with various treatments, the baldness still existed to my great annoyance.

"After using the first box of Kotalko the scalp seemed more pliable, and new hairs could be seen shooting through the scalp. When one has been bald, even the smallest sign of growth is encouraging, so I persevered, and I now have a splendid thick head of hair, of which anyone could be proud."

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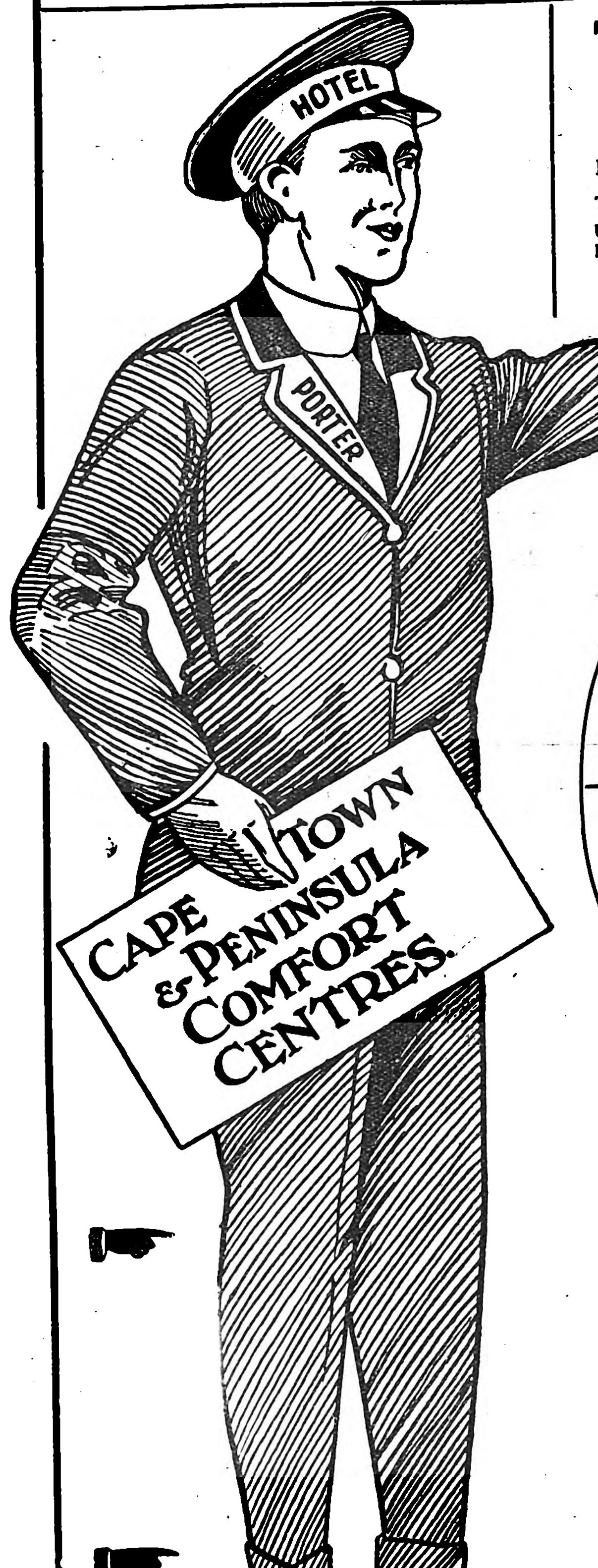
The Hotels and Residential Establishments appearing on this page are highly recommended to visitors to the Peninsula.



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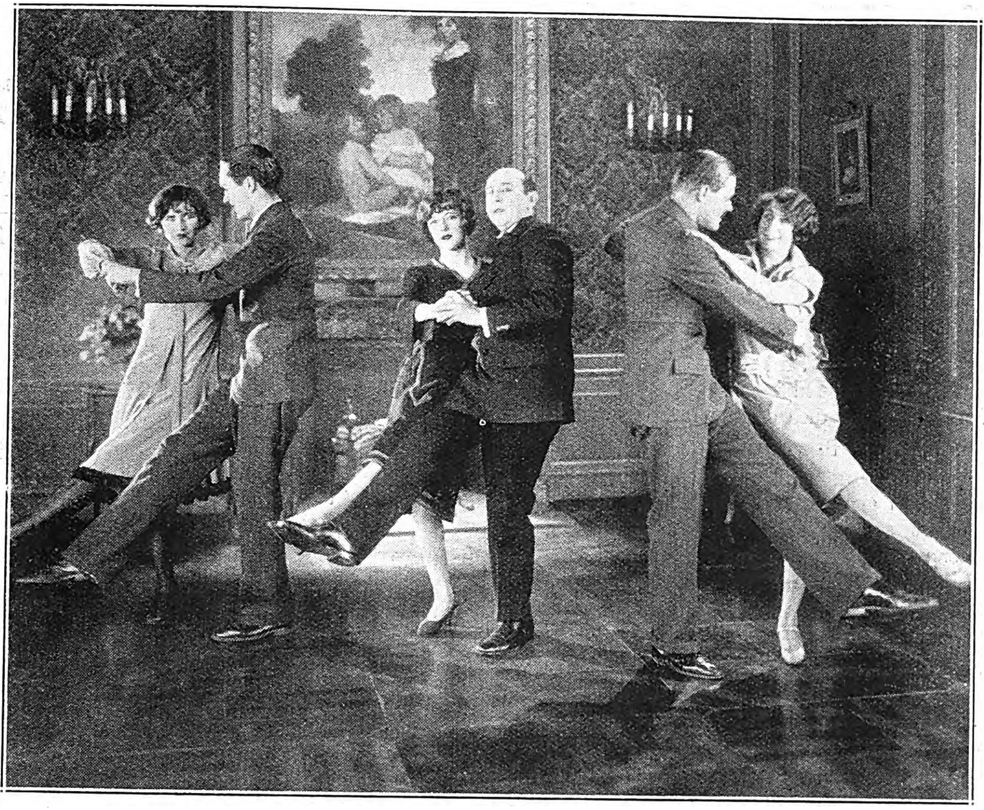
FOR HIGH-CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

Harold Lloyd in "A Sailor-made Man."



At the Tivoli, Capetown.

On July 7th, in addition to Harold Lloyd in "A Sailor-made Man," "The Charleston, Part II.," will be screened. You will see how it is done in the picture above.

At Durban.

"Conscience versus the Commandments."

"The Love Story of Aliette Brunton," by Gilbert Frankau, is a fine film and well worth a visit when it comes to the Empire, Durban, on July 5th.

Look at Them!

They are the same person completely transformed by the perfection of the Permanent Wave.

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Two Minutes From The Empire and His Majesty's Theatres.
Special Terms for Professionals and Commercials.

Racing Notes

By "Observer."

E. Jacobie and W. Holme have been granted licences to date from July 1st. The former has been engaged to ride Moosme, one of the fancied candidates for the Durban July Handicap.

By riding two winners at Turffontein on Saturday, L. Hammon got to the head of the winning jockeys list for the current season, which ends on July 31st. Hammon is pressed close by G. Nicoll, who is only two behind, and F. Maisch, of Port Elizabeth, is third.

A special general meeting of members of the Pony and Galloway Club was held last week to discuss the action of the stewards in connection with certain proposed members of the club and the termination of the engagement of Mr. J. Langermen as handicapper. After some discussion, a vote of no confidence in the stewards was carried by a narrow margin. Some of the stewards were away, and as several others have left for Durban since, the above matter will not be dealt with until their return.

Fields ruled small at Saturday's meeting of the Johannesburg Pony and Galloway Club, only 57 turning out for the seven races. After Husk had beaten Fanora in the A division of the Pony Handicap, an objection for crossing was lodged. When the stewards were called together, six out of the seven present declared themselves ineligible to sit, owing to their being financially interested in the result, and other gentlemen had to be called in to deal with the protest, which was over-ruled and the £5 deposit forfeited.

Take My Tip, winner of the Grand Prix on Sunday, was sired in France, but foaled in England. His dam, Take a Step, in foal to Rare aux Larmes, was sent to England in 1922, where, the following year, she produced Take My Tip. Tullynacree, the dam of Take a Step, was by Wildfowler out of Atlanta, and thus a half-sister to Thornaby, who was imported to South Africa by the Hon. H. A. Wyndham. While at his Kromdraai Stud, she produced Winnipeg, one of the best horses ever bred in South Africa. Thornaby was sold afterwards to Sir Abe Bailey, but produced nothing of note for her new owner. After foaling Take My Tip, Take a Step was covered by Ganisborough and returned to France.

Following are the probable starters and jockeys for the Durban July Handicap of £4,000, 1¼ miles, to be run on Saturday, July 3rd.

		st.	lb.
Evander … … … … … … …	(W. Murphy)	9	5
Jubilant II. … … … … … …	(G. Nicoll)	8	5
Narrow Gauge … … … … … …	(G. Gorton)	8	3
Poldemere … … … … … … …	(L. Howe)	8	2
Vibration … … … … … … …	(H. Bryan)	8	0
Hampton Court … … … … …	(J. Brennan)	7	7
Emmet D. … … … … … … …	(C. Buckham)	7	5
Scutifer … … … … … … …	(J. Lievaux)	7	4
Classicus … … … … … …	(W. J. Wright)	7	3
Moosme … … … … … … …	(E. Jacobie)	6	12
Oshkosh … … … … … … … …	(S. Marais)	6	10
Fair Castilian … … … … …	(S. Gorton)	6	10
Channel Isle … … … … … …	(W. Sims)	6	10
Edible … … … … … … …	(W. Crighton)	6	8
Jack in the Green II. … … …	(A. Passmore)	6	5
The Nun II. … … … … … … …	(H. Foster)	6	0
Bolohouse … … … … … … …	(W. Page)	6	0
Picture Frame … … … … …	(C. Timmins)	6	0

A new favourite was found for the Durban July Handicap during the week. This was Narrow Gauge who, on the strength of a most impressive gallop over seven furlongs, was backed from 7 to 1 to 7 to 2. Advices from Durban state that the time was 1 min. 26 2/5th secs., and some go so far to say that it was the best gallop ever put up on the Durban course, the previous best being the 1 min. 27 secs. put up by Longstop prior to winning the Durban July Handicap of 1921. That Narrow Gauge is very well there is no doubt, and whatever beats him on Saturday will win. Despite the backing of Narrow Gauge, Jubilant II. firmed, and, being a high-class horse with good form in this country, will be hard to beat. For some time Moosme has been solid in the betting. She is said to be better than at any other period since she has been in the country, and her connections are very hopeful. Poldemere is another that carries the confidence of his owner and trainer. When obviously not up to concert pitch he ran fifth in the Johannesburg Winter Handicap, and I expect him to beat all those that finished in front of him in that race. Hampton Court has travelled badly in the market and perhaps he may be more seriously fancied in the Merchant's Handicap. Vibration is another that has drifted in price, which is not reassuring. Scutifer, the chief hope of the Durban people, did not please on the track early in the week. He stays well, but is deficient in speed, and a slow beginner on the Durban course is severely handicapped. Bolohouse put up the best gallop on Tuesday morning, but it was about a second slower than that of Narrow Gauge. This is a good honest horse, his chief characteristic being his gameness, and, if up with the leaders in the last furlong, will make them gallop to the end. This has been the most sensational July Handicap from a betting point of view, and the interest in the race is an keen as in former years. It is timed to start at 2.40 p.m., and in an endeavour to anticipate the judge, I shall place them:—

NARROW GAUGE … … … …	1
POLDEMERE … … … …	2
MOOSME … … … … …	3
JUBILANT II. … … … …	4

With so many regular racegoers away at Durban the attendance at Saturday's meeting of the Germiston Sporting Club is likely to be below the average. Good entries, however, were received, and there is every promise of interesting racing. The following may run well:—

1.15 p.m.—Stewards' Handicap. Five furlongs.
1, Sistine; 2, Upper Crust; 3, King Sol.

1.55 p.m.—Rose Deep Handicap (A). Six furlongs.
1, F. W. Murray's elect; 2, Lord Bronte; 3, Blacksmith II.

2.30 p.m.—Moderate Handicap (B). Nine furlongs.
1, Bowler; 2, Polystyle; 3, La Soviet.

3.5 p.m.—Rose Deep Handicap (D). Seven furlongs.
1, The Mayoress; 2, Quarter Deck; 3, Porona.

3.45 p.m.—Moderate Handicap (A). One mile.
J. Simpson's elect; 2, Guardian; 3, Edelwild.

4.20 p.m.—Rose Deep Handicap (C). Six furlongs.
1, Carinos; 2, Bell Tower; 3, Thunderclap.

5.0 p.m.—Rose Deep Handicap (B). Five furlongs.
1, Macrinus; 2, Eager Love; 3, Ecstacy.

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STAGE & CINEMA

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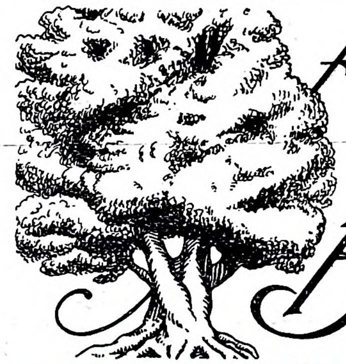

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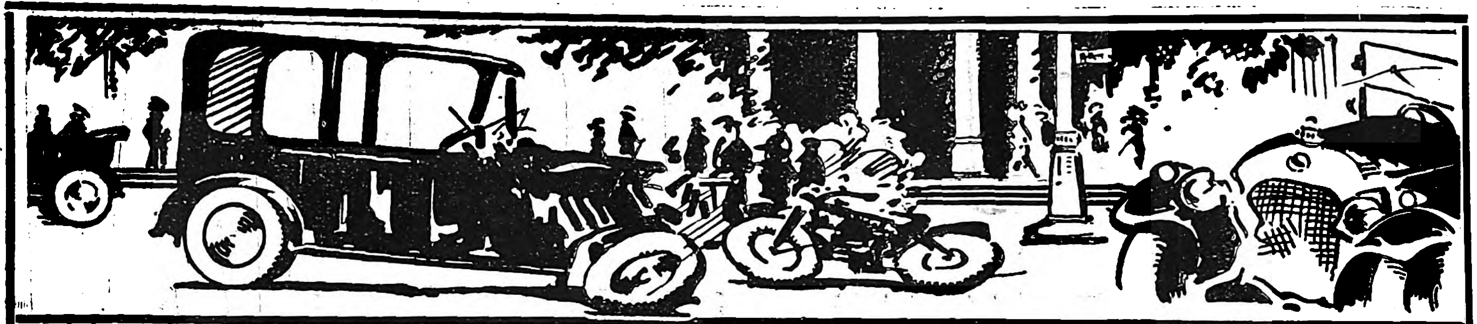

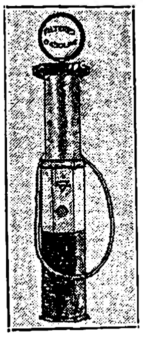

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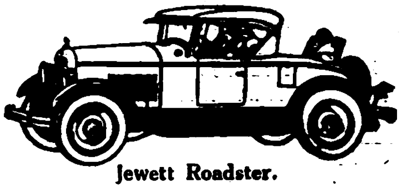

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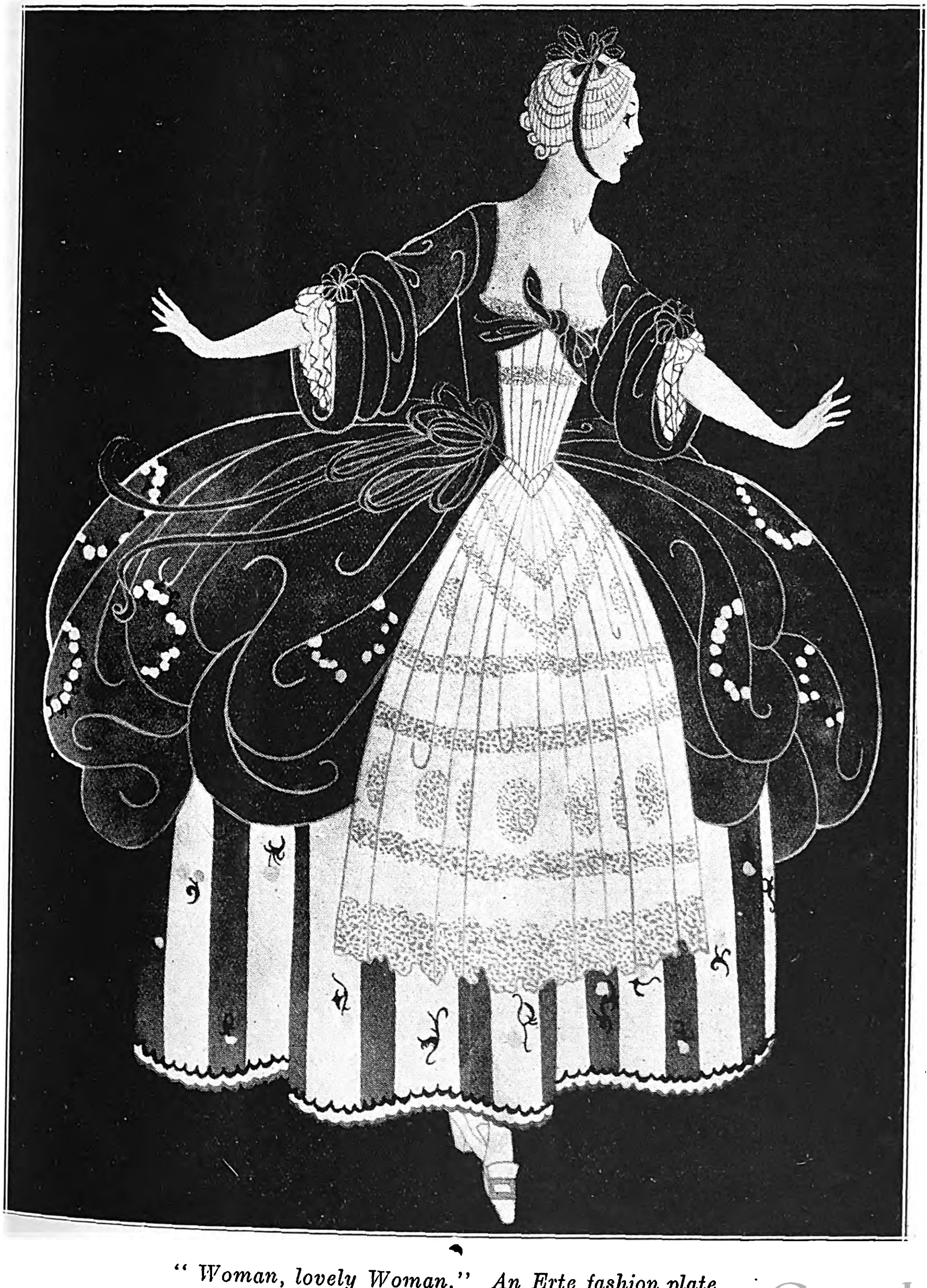

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The Man with a Load of Mischief.

There he swung, backwards and forwards in the breeze, the Man in his bottle green suit with a bewitching Load of Mischief on his back; Miss Mischief all curls and frills and excitement. Beneath him, and at the back of him, was the old inn with its thick black oak beams; its grandfather clock chiming the hours; its deep hearth, wherein was set a glowing fire; its candles flickering in their heavy silver scones on the comely wife and on the ruddy features of mine host himself. Oh! it was an attractive place at which to stop when the horses were over-heated was this "Man with the Load of Mischief."

Out of the Night.

And so when it sent the warmth of its welcome out into the night, my Lady and her Maid and my Lord and his Man had perforce to stay there, for the disaster to my Lady's coach had shaken her somewhat, even though my Lord and his Man had averted what might have been a very pretty accident.

At His Majesty's.

And so the firelight shone on the group that assembled in the inn parlour at His Majesty's Theatre, Johannesburg, on July 1st, when "The Man with the Load of Mischief" was produced. On my Lady in her travelling cloak of primrose, on the golden curls that were piled high on her head under its bewitching bonnet of green and blue; on my Lord in his many caped coat of wedgewood blue; on the Maid in her pink gown and apron and mobbed cap; on the Man in all the sombreness of his plum coloured suit. Oh! the tragedy and the love to be enacted in that inn.

There were Roses.

There were roses on the oak table; roses gathered to the orders of the Man, roses which my Lady loved, a rose which my Lady, mistress of a prince, touched to her lips, and so began anew to kindle the fire in the heart of the Man.

My Lady.

Mary Glynne as "My Lady" was gay, afeared, aflame with love; a delightful figure of the woman whose true heart the stifling atmosphere of courts could not still, who accounted the world well lost for love.

The Nobleman.

Past master in all the arts that attract a woman, the smiling courtier with the underlying ferociousness of a tiger; the schemer; the plotter; the companion of princes at the green gaming table. Never has George Hayes given us anything better.

The Man.

A philosopher this, an idealist, a thinker, a man in advance of his age. Reposeful in any situation, learning the ways of the world from his humble station, and yet the grandest figure throughout the play. His love making was exquisite; it brought to the heart of every woman in the theatre the longing for *The Man.* He was the philosopher, the idealist, the thinker pouring out his love to the only woman.

Splendid acting of Dennis Neilson Terry.

Mine Host and His Wife.

Edgar K. Bruce as "Mine Host" and Lena Maitland as his wife completed the canvas, whereon, through the evening, the wonderful language of Ashley Dukes, painted in glowing colours, the story of love and hate and intrigues. At the fall of the curtain, there was a magnificent reception for the company; the applause was long and loud, curtain after curtain, it impressed one by its urgency; by the sincerity of its welcome to the play. It was solid appreciation.—C.R.

And "The Ringer."

On July 12th, at His Majesty's Theatre, "The Ringer" is to be staged, the play about which all London are talking. It is taken from one of Edgar Wallace's most thrilling romances, a crook play in which you will find surprise after surprise. The action is set in the home of a benevolent old solicitor, who is a friend to all the underworld, defending them when they are caught, and looking after their dependents. So he comes in contact with a lovely girl, whose brother has been led off the straight and narrow path by his associates. Then "The Ringer" takes a hand in matters, and . . . . . things happen, oh! yes, they happen swiftly, as you will see. But to tell you more would spoil the story, so go and see it yourself. That is the best advice one can give you.

Dennis Neilson-Terry.

George Hayes.

Mary Glynne.

The Empire.

"One of the best of programmes" was the general opinion at the Empire on Monday night, and certainly not the most hardened critic could find anything to grumble at.

Star of the evening was Billy Bennett, Billy Bennett in his absurd evening dress, with his army hobnails; his scarlet silk handkerchief tucked in his all too short vest. And Billy recited ridiculous parodies, sang ridiculous songs, told of the "years that rolled on," "the shooting of Dan McGrew," the trials of "Napoleon," and had the audience rocking with laughter. Billy Bennett, "almost a gentleman," had found his way into the hearts of Johannesburg.

Billy Bennett and his sister, Kitty Ensom (who will take a leading part in "Mercenary Mary") snapped on board the "Balmoral Castle" with the Commander.

Howard and Wyndham, speciality dancers, opened the programme, and gave a good account of themselves. They are fine dancers with plenty of "pep."

Yost and Clady scored from the word go. Both have attractive personalities and, in their black velvet and scarlet artist's costumes, made pleasing pictures. Taking wet clay, Yost quickly fashioned a clown, a Red Indian (outstanding this character) and his mother-in-law in quick succession, and well deserved the applause he received.

Mona Grey, the vari-voiced comedienne, although suffering from the efforts of a recent illness, gave a fine show on this, her opening night. Attired in a chic beaded gown with silver and mauve brocade coat with white fox furs, she gave an imitation of the various people at a party: a song by her hostess, a tenor, a violin solo, and, best of all to my mind, a very clever character study of a child.

Pansie, Maisie and Max, three youthful entertainers, the girls in charming frocks, opened in "Steppin' in Society," and went through a bright and tuneful programme. The trio are all excellent dancers.

Vesta Lyons and Ernie Moore, Handby and Celeine, and Louis Davenport remain over from last week, and all help to make up an exceedingly acceptable programme.

C.R.

And Billy Bennet Said:

It was only a minute's talk we had, for the comedian was revelling in the sunshine, at the Zoo to be exact.

"You see," he said, "last year our English summer was on a Thursday, so you'll understand how I feel. I love every minute of your South Africa. And the voyage out . . . . I organised a minstrel troupe on board, and it was a great success. The idea came to me at Madeira, the coaling and the black faces, so we rehearsed the amateurs on board, joined in and had great fun. Then there was the fancy dress ball. I borrowed the Chef's clothes, and a dear soul came up to me and said: "What a novel idea," so I turned round and very gravely said, "Yes, sir, but not when you wear it every day." And off the good soul trotted. "Yes, I shall like South Africa."

"And your hobbies?" I queried.

"Golf, love it, swimming and dancing," answered Mr. Bennett. "And my work. I made my first appearance on the stage at a Drury Lane pantomime in the donkey skin. I had been trained for an acrobat, my father being a well-known performer, Bennett of Bennett and Martell. Then I joined the army, the 16th Lancers, and remained with them till my father brough me out, and I came back to the profession, sang comic songs until the war broke out, and I rejoined my old regiment and served on the Western Front in all the big battles till January, 1919, when I came back to the halls in a soldier act and . . . . well, here I am," said the great comedian modestly. "and I love your sun."—C.R.

The Late Mr. Twist.

His many friends in the theatrical profession will regret to hear of the death of Mr. W. Twist, "Billy," as he was affectionately called, which took place in Johannesburg on July 5th. Mr. Twist was for very many years Chief Mechanist with the African Theatres, Limited, coming to this country in 1915.

Howard and Wyndham.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

Jean Toily, the most photographed girl in the world.

Vera Wooten, at the Criterion, Durban, on July 12th.

Realism, What Miracles are Invented for Thy Use.

Frosty breaths are now being manufactured in Hollywood. The experiment was successfully tried there lately in a film. The background of the picture is Russia in mid-winter. Bleak, cold, dazzling days and nights in the imperial city of St. Petersberg. A lady in royal sables dashes about in a jingling sleigh, the intense cold is to be proved by frosty breaths. Who hasn't said in the midst of Winter? "I'm so cold, I can see my breath," and only that will prove to the audience, watching the fair one, that she is actually shivering. The Director says his invention hasn't been patented, but how he does it is a secret which other directors are welcome to make use of if they can guess it.

Harold Lloyd will leave for Europe in October of this year.

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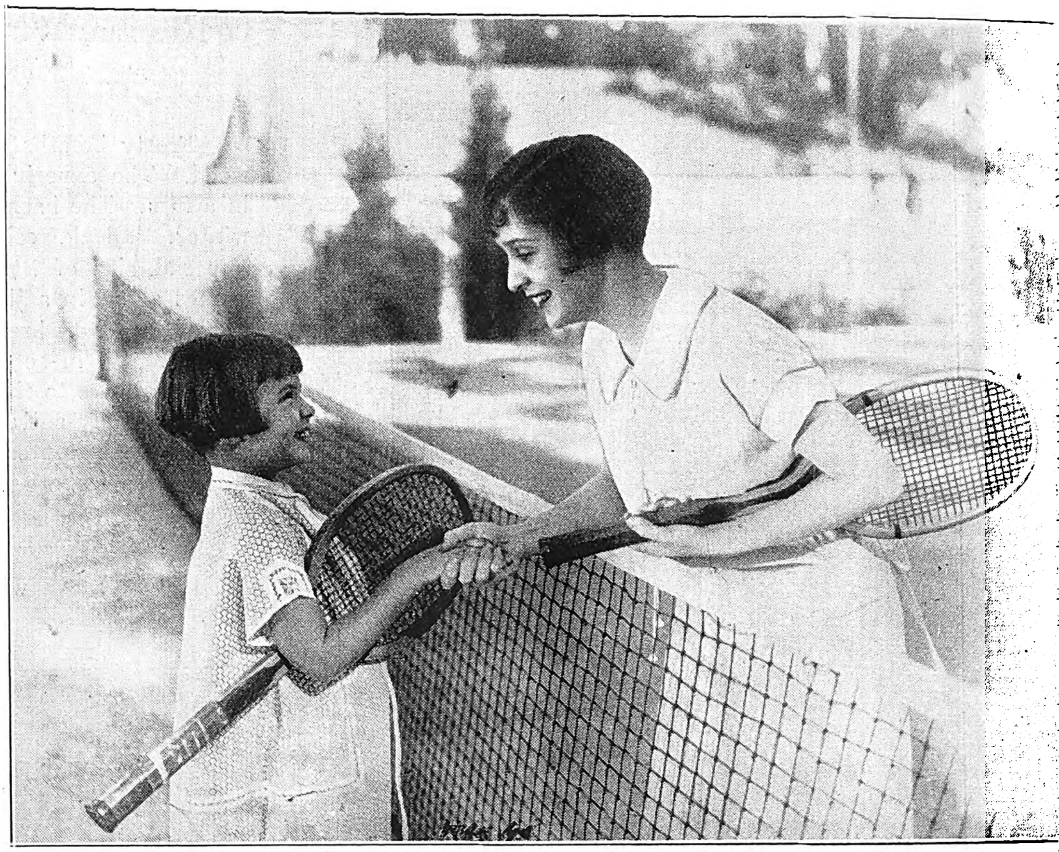
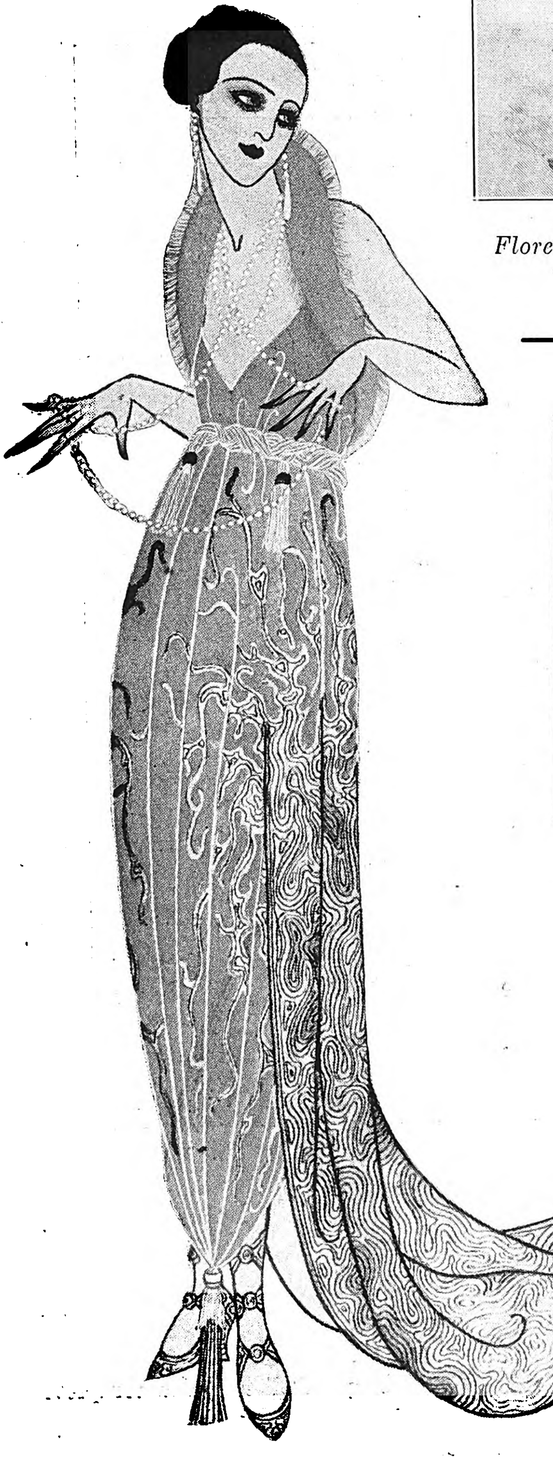


Florence Vidor, who will shortly appear in South Africa in the films, "Marry Me and "Grounds for Divorce," playing tennis with her small daughter.



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Elsie Wagstaff.
Photo: Jane Plotz.

Lena Maitland.

John Rockey.

Mary Pickford at the Alhambra, Capetown.

The little fishing village in which Angela (Mary Pickford) and her brothers lived, nestled in the foothills that ran down to the sea. And the sea itself seemed their friend, for it had brought into their lives all that was good.

But there came a day when Angela's brothers and one other she loved answered the irresistible call, and she saw them, one after the other, go off over the hills to the sea.

Now it fell to the lot of Angela to tend the lighthouse, to keep the beacon burning brightly, guarding the ships from the treacherous rocks that edged the shores. Here she found comfort and happiness during the long days and nights while those she loved were away.

But as a serpent found its way even into Paradise, so did an imposter, a self-seeker, steal into the little fishing village and into the very heart and soul of Angela herself. She loved and trusted, and had faith in him, only to find that his love for her was second to his ambitions and obligations elsewhere. Using his love as a pretext, he made her an unknown aid in his operations, until his scheming brought a great catastrophe into the life of the little village, and in the havoc and wreckage Angela's own brother was lost.

When the girl realised the kind of man she had trusted and loved and married, and, though a baby lay at her heart, she cast off the man who had brought sorrow and desolation and death into her life and the lives of her people. But this sacrifice did not satisfy the frenzied villagers. They could not look into the heart of Angela and know its purity. They did not understand that the girl was as innocent of wrong as the little one at her breast. They made an outcast of her, called her unworthy of motherhood, and took her baby from her and set another keeper in the lighthouse.

And then . . . well, really, that is enough. Go to the Alhambra, Capetown, on July 12th and see "The Love Light." You'll enjoy it.

She was happy in the lighthouse, keeping the beacon burning brightly.

But an imposter stole into the little fishing village, and into the very heart and soul of Angela herself, until she found him out.

The Amundsen Flight.

This authentic motion picture log of the Amundsen-Ellsworth Expedition, the first attempt to reach the North Pole by aeroplane, will also be screened. Out of the silence of 24 days, when six daring adventurous men were lost to the world, comes this film of the greatest event in exploration.

Speaking of . .

the Royal Variety Performance, at which Billy Bennett was the star, there is an interesting story of a gentleman who, through illness, was unable to go. So he listened on the wireless and enjoyed the show so much that he thought it worth a shilling a minute. The transmission lasted forty-two minutes, and he sent a cheque for two guineas to the Variety Artists' Benevolent Fund.

In Mail Week.

Rosie Lloyd was at the Victoria Palace.

Key and Keworth were doing well at the Edmonton Palace.

Jay Whidden and his Midnight Follies had a complete success at the Chiswick Empire.

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

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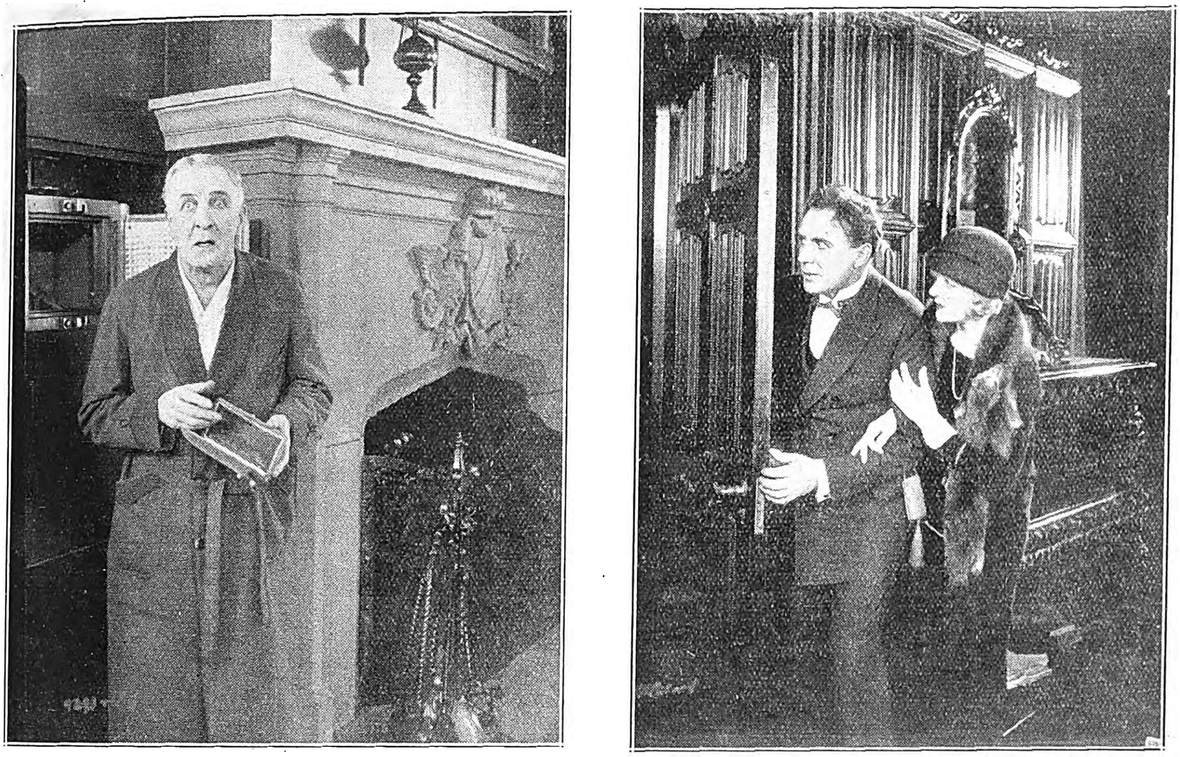
Isabelle Vance, one of Alphonse Berg's pretty models.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

Raffles in Capetown.



What was happening! They both held their breath.

The world took Raffles seriously, but the cracksman mocked seriousness. He lived for others and others lived for him only in the respect that he was their prey—they hunted him. In reality, it was otherwise. The world and London aristocracy, in particular, was the unwilling and, for a time, unsuspecting prey of the elusive gentleman-crook, who also woos and wins a nobleman's daughter.

On a wager with Captain Bedford of Scotland Yard, Raffles accomplishes the apparently impossible. He steals, in a mysterious and uncanny way, a string of priceless gems from an "impregnable" wall vault from right under the eyes of the seasoned sleuth.

But, more baffling than the theft, is the mysterious return of the gems. A charitable orgaisation is the richer for "Raffles's" daring, for the wager which the cracksman won from Scotland Yard's chief is given over to the soldiers' fund.

"Raffles" is House Peters, who is sure to steal your heart away, and "Raffles" comes to the Grand Bioscope, Capetown, on July 12, 13th and 14th.

At Wolframs, Capetown.

"My Husband's Wives," to be shown on July 12th, 13th and 14th, is one of the fiction novelties which rarely find their way to the screen. It has to do with the matrimonial mix-ups which are always liable to occur when a divorcee takes unto himself another bride. As it happens in this case, the two women are intimate friends until the ex-wife pays a visit to the home of the newlyweds, and her successor learns the truth. From that point on, thrills follow thrill as the second wife strives to extricate herself from the entanglements of suspicions, doubts and various other thoughts which lead to desperation. Climacteric conditions come when a third woman seems to enter the husband's life. Paulette Duval enacts this latter role in a highly charming manner, it is said.

A matrimonial mix-up.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

Ypres.

Between 1914 and 1918 almost every soldier in the British Armies in France fought at Ypres, and every one of those lucky enough to survive that inferno treasures a memory of it, and will thrill to live over again at this distance those dark yet glorious days.

Ypres became and has remained a symbol. What Jerusalem is to the Jewish race, and Mecca to the Mohammedan, that will Ypres be to the millions whose dear ones died in its defence.

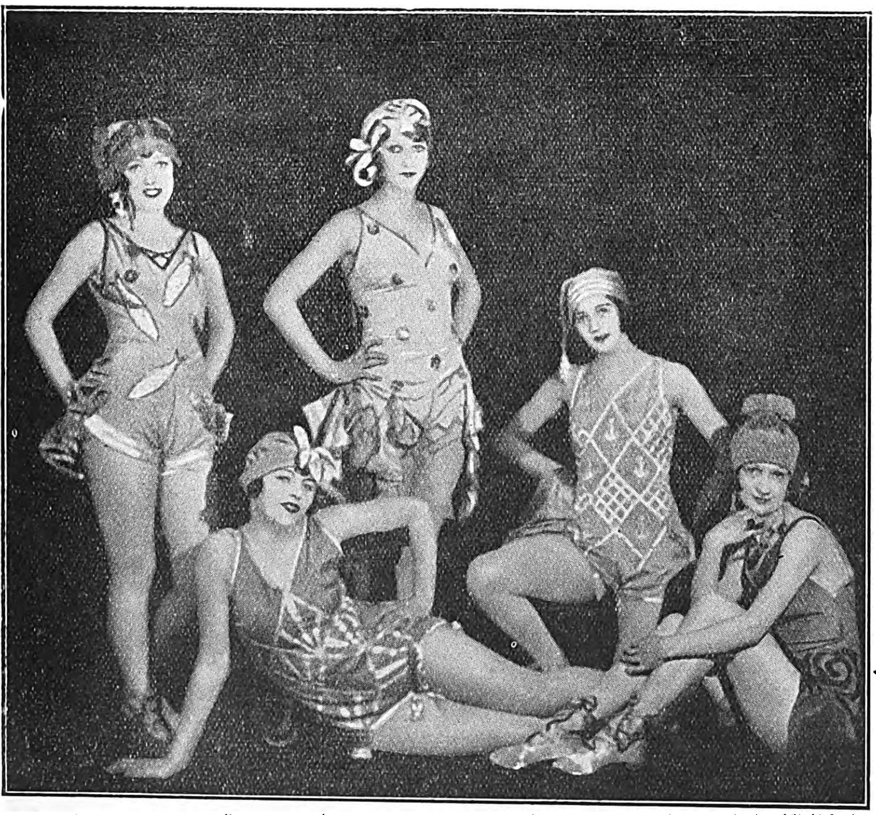
Ypres gradually drew into its maelstrom the fighting troops of the whole Empire; it would be difficult to discover amongst the millions of our people at home and overseas one who had absolutely no association with that historic battlefield. And every one of those millions will want to see where *HE* fought and suffered; where son, lover or friend endured; where deeds and places so often spoken and written of take shape before our eyes.

"Ypres" is not merely a record of war—it is a revelation of our British fighting spirit; of the humour, too, which made unendurable things endured, and lightened moments that were otherwise stark tragedy.

In "Ypres," coming to the Bijou, Johannesburg, on July 12th, as in "Zeebrugge," the producers have had the privilege of access to all the official records, which enormously enhance the realism of the film. And yet, so cleverly is reconstruction interwoven with reality, that it is difficult to distinguish them on the screen.

ROBERT FRAZER
HUNTLY GORDON
MALCOLM McGREGOR
WILLIAM HAINES
RAMON NOVARRO
LEW CODY
NORMAN KERRY
JOHN GILBERT
ERIC VON STROHEIM

THAT is the question!



Some of the girls in the Deauville scene in "Cochran's Revue" (1926) at the London Pavilion.

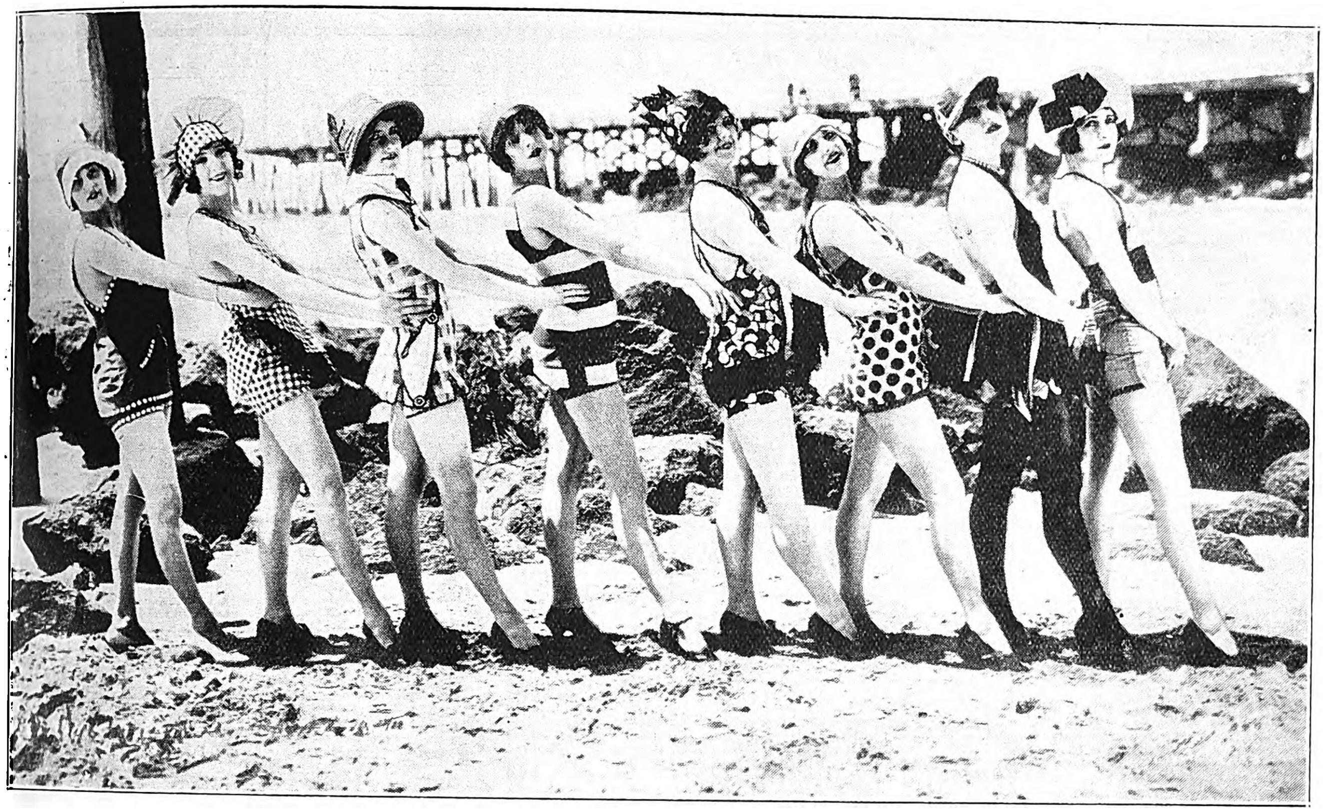
For Royalty.

At the Royal Variety Performance special programme covers were made for the King and Queen. The King's of purple and gold silk brocade, lined with royal purple satin and edged with dull gold braid with dull gold tassel, and the Queen's in silver and blue brocade, lined with pale peach satin and edged with dull gold braid and tassel.

Lady Stoll had also a special cover of blue and gold brocade edged with gold braid and a tassel.

All three were exceedingly handsome, and were the work of Mrs. Harry Marlow.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.



Bathing Belles, but NOT at Durban.

A delightful picture of Clara Bowe.

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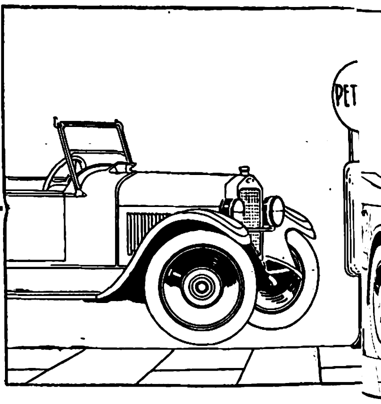

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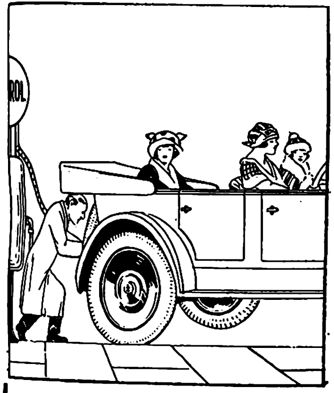

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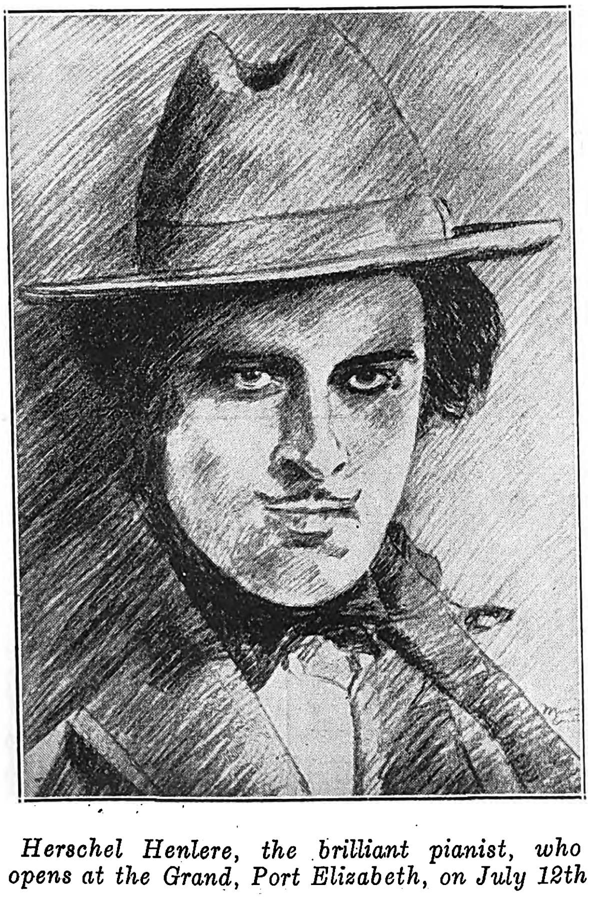
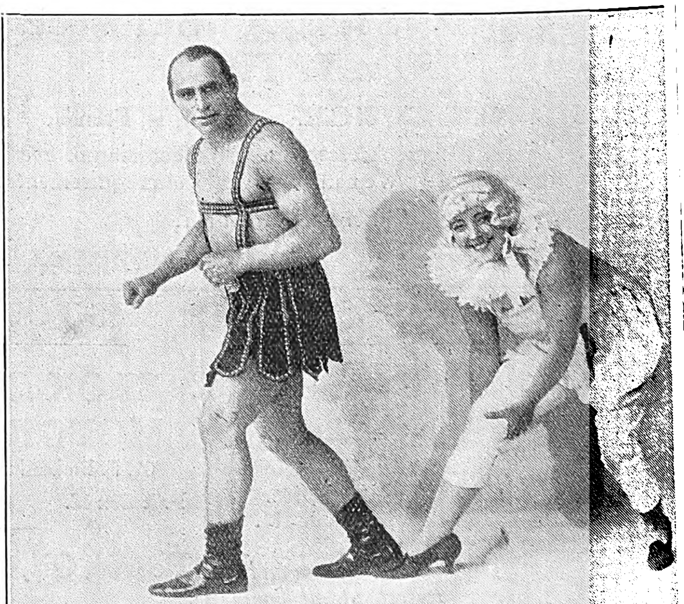
Brilliant Vaudevi

Hanby and Celeine, who are at the Empire, Johannesburg.



Herschel Henlere, the brilliant pianist, who opens at the Grand, Port Elizabeth, on July 12th.

Fay Cole and Marion Phillips at the London Piccadilly Revels. Fay C
will open in South Africa shortly.

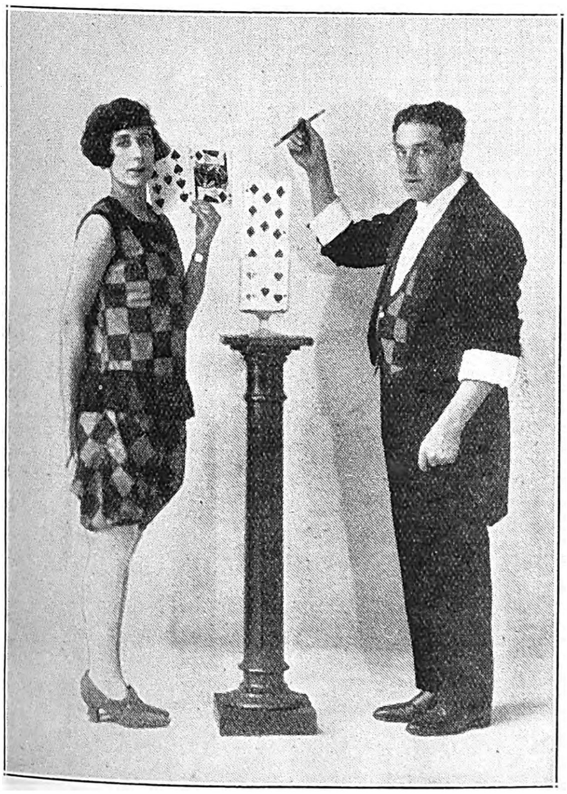


The Great Gerard and Assistant, to be seen at the Crite
Benoni, on July 12th.
[*Photo: Jane P*

ville Attractions

Billy Bennett, the star act at the Empire, Johannesburg.

The Dawn Sisters, who will appear shortly in South Africa.



Lewis Davenport and Co., appearing at the Empire, Johannesburg. [Photo: Jane Plotz.

J. A. Powers, opening at the Apollo, Germiston, on July 12th, 13th and 14th, and the Empire, Brakpan, on July 15th, 16th and 17th. [Photo: Jane Plotz.

Pamela Passes.

London, 10th June, 1926.

It happened in June.

Ten June days—ten of them, mind you—and not one of them warm!

Hot water bottles.

Fires.

Fur coats.

And—rain.

To-day it seems as if some naughty boy-angel had opened the sluice gates of heaven. The rain keeps coming down in great gushes. Between the gushes the sun slips in again for a minute, but makes no difference to the general coldness. B-r-r-r! What a climate!

Lumme, what Frocks.

But, in spite of the weather, it has been a giddy week—courts, theatres, races, new frocks. Lumme, what frocks! The gauziest flimsiest things. The Titania I knew was a be-flanneled spinster compared to the merest little typist in the Strand. To be properly fashionable, no woman must wear more than a few billowing yards of cloudy net. No more of your boyish collars. Echo has cast off the garment of Narcissus and frolics in her own airy intangibilities. It is a matter for wonderment to me that no poet has ever let himself go in a sonnet on georgette—no, not a sonnet. That is too stately a form. A triolet or a terze rime or a vilanelle—these would be more in keeping with the subject. Poets, I give you the idea gratis. I hope you will use it.

The British Workman.

I would like, at this point, to say something about the British workman. He has, of course, no connection with georgette, except his interest in it as it goes frothing past him in trains and buses. But one of his species is at the moment just without the arras. He is doing things with wires—things from which there will arise some day in the great future a telephone. He arrived half an hour ago carrying a small parcel.

"Are you going to put in my telephone?" I asked him sweetly.

"Yerse'm. Yerse."

"But where is it?" I couldn't imagine that the instrument was contained in such a tiny parcel as the one under his arm.

"Oh, I got ter go back for that," he informed me.

Think of it. He arrives, tinkers with wires, crashes into the electric light with his ladder (got, presumably, from some strange cellar), breathes sterterously, and then calmly walks out to get the telephone. There may, of course, be some rule forbidding him to carry more than one parcel at a time. There may be some clause in his Trade Union agreement insisting that, as a decent citizen, he shall take two hours to do the thing that could be done in ten minutes. But it is very trying. If the British worker were not such a darling, and so strikingly original (individually) in language and outlook, one would feel so constrained to protest.

I can tell you that all the jokes about plumber's assistants and painter's men which you read in "Punch," old and worn as they are, are perfectly true. Dear British Worker. But, oh, slow British Worker.

The Sitwells.

The indomitable Sitwell trio are giving a series of Sitwellian seances at the Chenil Galleries. Each one reads or chants his (or her) latest effusion from the comparative seclusion of a small dais. On one of these occasions Edith hid behind a bank of—they looked like geraniums, but I feel sure they couldn't have been such an ordinary flower—and chanted her verse through a megaphone. The effect was rather queer and unhappy. I couldn't help feeling that she was drowning somewhere behind the geraniums—beg

A Golden Butterfly.

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And the Brunswick "Ultona" is Best!

A BEAUTIFUL cabinet, a good amplifier, a reliable motor—they are all necessary, but the quality of a phonograph, of the music it will render, the service it will give, its faithfulness of reproduction, depends to the greatest extent upon the tone-arm.

The Brunswick "Ultona" Reproducer is constructed with but one view in mind—the faithful reproduction, tone for tone, sound wave for sound wave, of whatever is recorded.

For records other than Brunswick, a different contact is established by a single short turn of the tone arm, thereby making the Brunswick phonograph adaptable to every kind of record.

The best way to reach full appreciation of the excellence of the "Ultona" equipped Brunswick phonograph is to hear one. Music shops have them and will gladly demonstrate their superiority.

(Brunswick phonographs sound best when playing Brunswick Records. To find a new enjoyment in phonograph music, try this unbeatable combination.)

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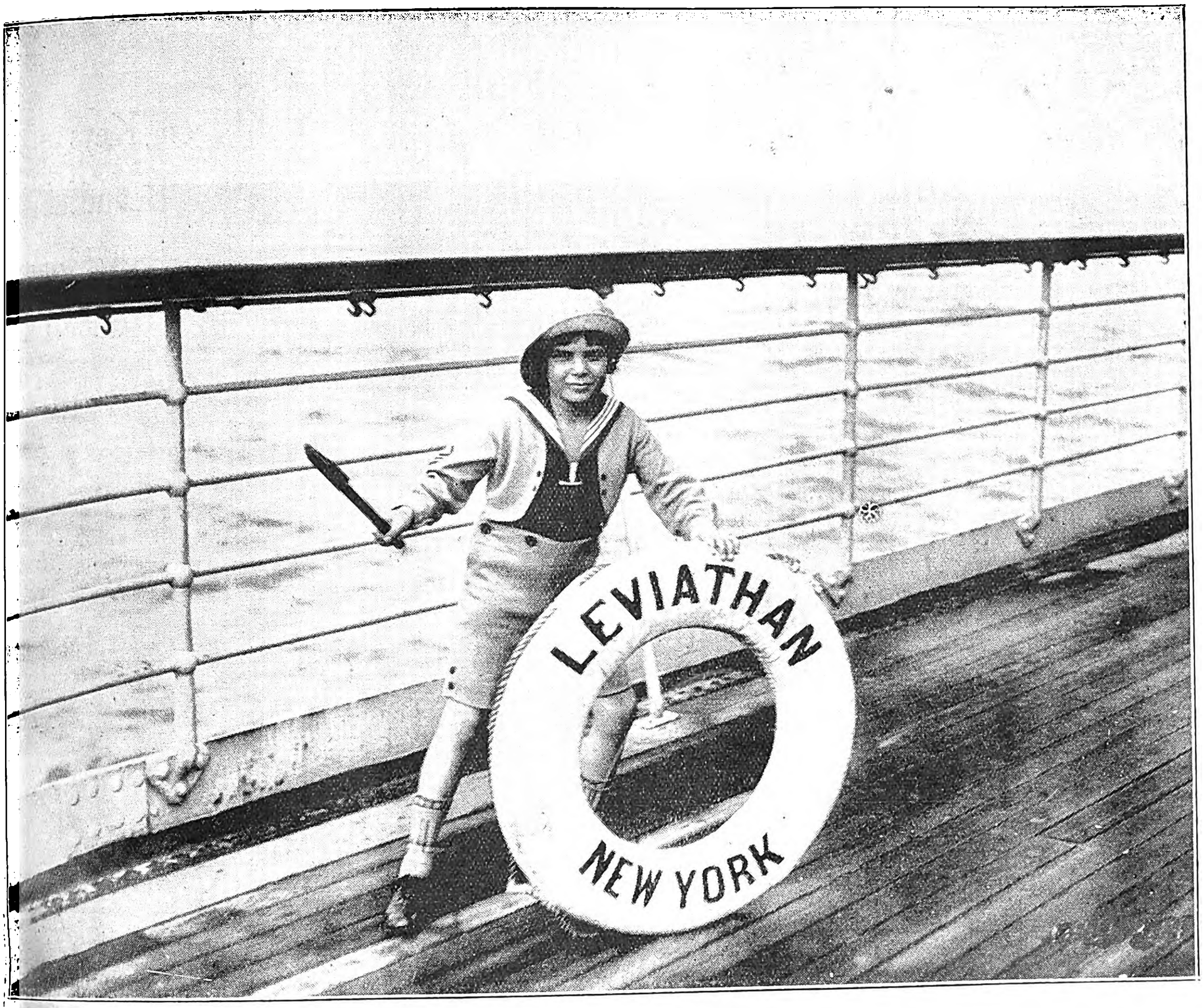


Jackie Coogan goes a sailing.

pardon, the *ponsonibus dolcis*—and was sending out an S.O.S. These seances interest, not so much because I admire the Sitwells, but because I do so love looking at the audience. It is the nicest part of the affair. At the last seance I, together with some others who had had the execrable manners to dine late, had to enter through the artist's door. The temperamental trio were very upset. Edith took the interruption with stony calm—glanced through me (it seemed) to far horizons on my other side. I feel sure she saw there a race of people who were never late and who spoke advanced Greek with more than Homeric fervour. Sacheverell took it very well—he is the most human of the three, though that, alas, says little for the poor dear—but Osbert! Lumme, the look that Osbert bent, no, hurled, upon us made Jove's thunderbolt seem a puny thing.

The Kitchener Memorial.

Yesterday I went to see the Kitchener memorial unveiled. It has been promised for some time, and was erected by the Government on the Horse Guards Parade. Solemn government officials sat inside the enclosure near the memorial, whose lower half was decently, as a woman near me said, "driped with the fleg." The guard of honour of the Royal Irish Guards presented arms at the arrival of the Prince of Wales and the Duke of York, and, after a short speech, the Prince unveiled the monument. A tall bronze bare-headed figure, giant-like in size and workmanship. At the base of the statue his name, "Kitchener, 1850-1916. Cool and quiet the face, and yet something of that passionate gloom of the man lingered in his bronze effigy. Eyes carefully veiled so that they should not betray him to the casual onlookers. He had secrets, this man, that will be for ever unsolved. The effort made lately by one of the survivors of the "Hampshire" wreck to give to the public the news of Kitchener's last moments (which he claims honestly to have witnessed), have been effectively forestalled by the Admiralty. It seems as if the war lord's own secrecy were to be maintained for ever.

My telephone man has knocked and informed me that he has to leave me again. This time for a piece of wire.

Of course, you couldn't have brought it the first time, could you? I asked with gentle sarcasm.

He looked at me open-mouthed and amazed.

Huh—, he said, H-h-huh! and broadened into a guffaw.

Joking! He thought I was joking.

Pamela Travers.

Motion Pictures Restful on Eyes.

In answering his fan mail for the last six months, a prominent movie comedian has put a question to every one of the writers. The pith of the question was: "Do you think that motion pictures hurt the eyes, or soothe them?"

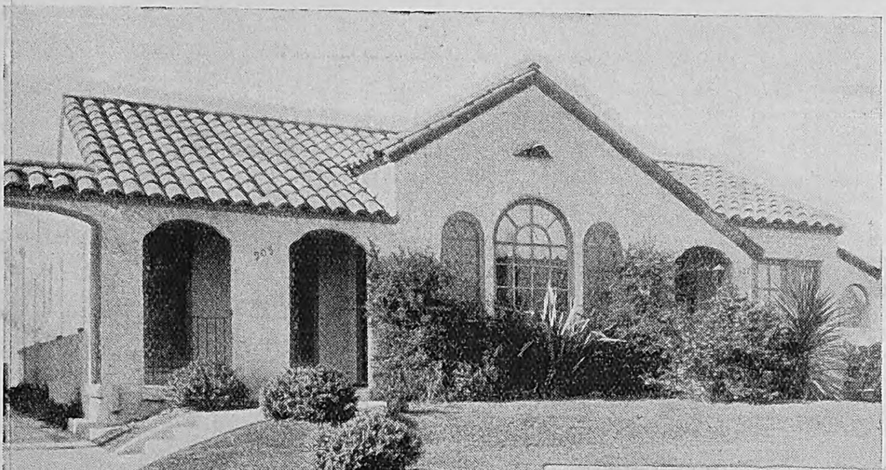
Out of thousands of answers that came back to the comedian's bungalow, ninety-five per cent. stated that they found movies soothing to the eyes.

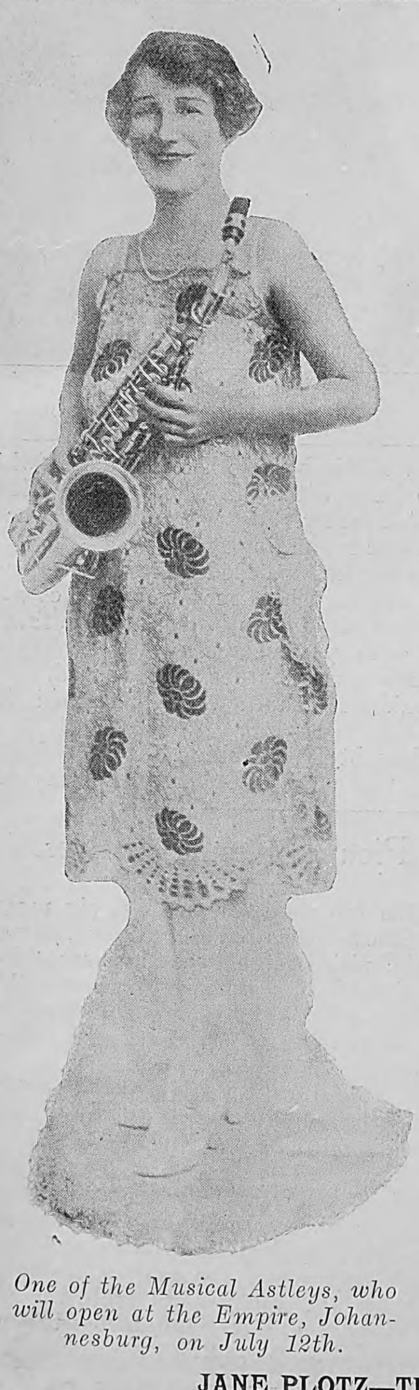
The purpose of the star's questionnaire was to bring to the attention of the public the efforts producers are making to improve conditions on all phases of motion picture projection.

"According to tests made by various physicians," said Langdon, "films are easy on the eyes. The latest convention of the American Medical Association endorsed this theory. In the old days when the movies flickered and lighting was bad, there was some doubt as to their ocular benefit; but now doctors are recommending the movies more and more as a relief from reading."

JANE PLOTZ'S BOOK OF YOUR OWN ARTICTIC PHOTOGRAPHS WILL BE A REVELATION TO YOU.

Kathleen Keys and Her Beautiful Hollywood Home





One of the Musical Astleys, who will open at the Empire, Johannesburg, on July 12th.

AT THE TIVOLI, CAPETOWN, on July 14th, the acts will be Fred Curran, the Flying Winskills and the Sunshine Duo.

ASTHMA

The attack is relieved at once and comfortable rest assured simply by vaporizing Cresolene near the bed at night.

Introduced in 1879.

Vapo-Cresolene.

"Used while you sleep."

It is the drugless treatment for bronchial ailments, coughs, colds, influenza, whooping cough, bronchitis.

Sold by your Chemist.

ALLEN & HANBURYS Ltd., Agents, Durban.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

At the Orpheum, Johannesburg.

The Princess and Her Lover.

The duel between the Prince and the Tutor.

"The Swan," which will be shown on July 12th to the 14th, is a satirical comedy laid in the royal courts of Europe It is the story of Princess Alexandra, called the Swan because she is so majestic, earnest, holds her head high and conducts herself irreproachably, who put aside rank and tradition to marry the man she loves, the tutor of the young princes, in spite of everything her mother does to marry her off to a no-account prince of a neighbouring kingdom.

Some of the best pieces of this picture are a Central European court ball, a royal reception and betrothal dinner to a visiting prince, a sword duel fought at midnight in a dark corridor, a mountain rain and wind storm, and a great deal of charming court formality as well as intrigue. The director has interpolated in the story a picturesque allegory laid in Spain of the 16th century, using a separate unit of players for these scenes. This fantasy is done all in pantomime, without spoken titles, and the players include Elizabeth Schermer and Fritz Feld of "The Miracle," Ivan Linow and others.

The Bandit's Baby.

Then on July 15th, 16th and 17th "The Bandit's Baby" will be shown. The difficulties of a real live "Bandit" who is forced by circumstances to act as judge at a baby show in a tough western town and who afterwards is unwillingly handed a prize winning baby to take care of, form a most unusual story, crammed with laughs.

SAVOY HOTEL, KIMBERLEY
The Popular Hotel. Every Comfort Assured.
Excellent Table. Theatrical Artists and Commercial Travellers catered for.
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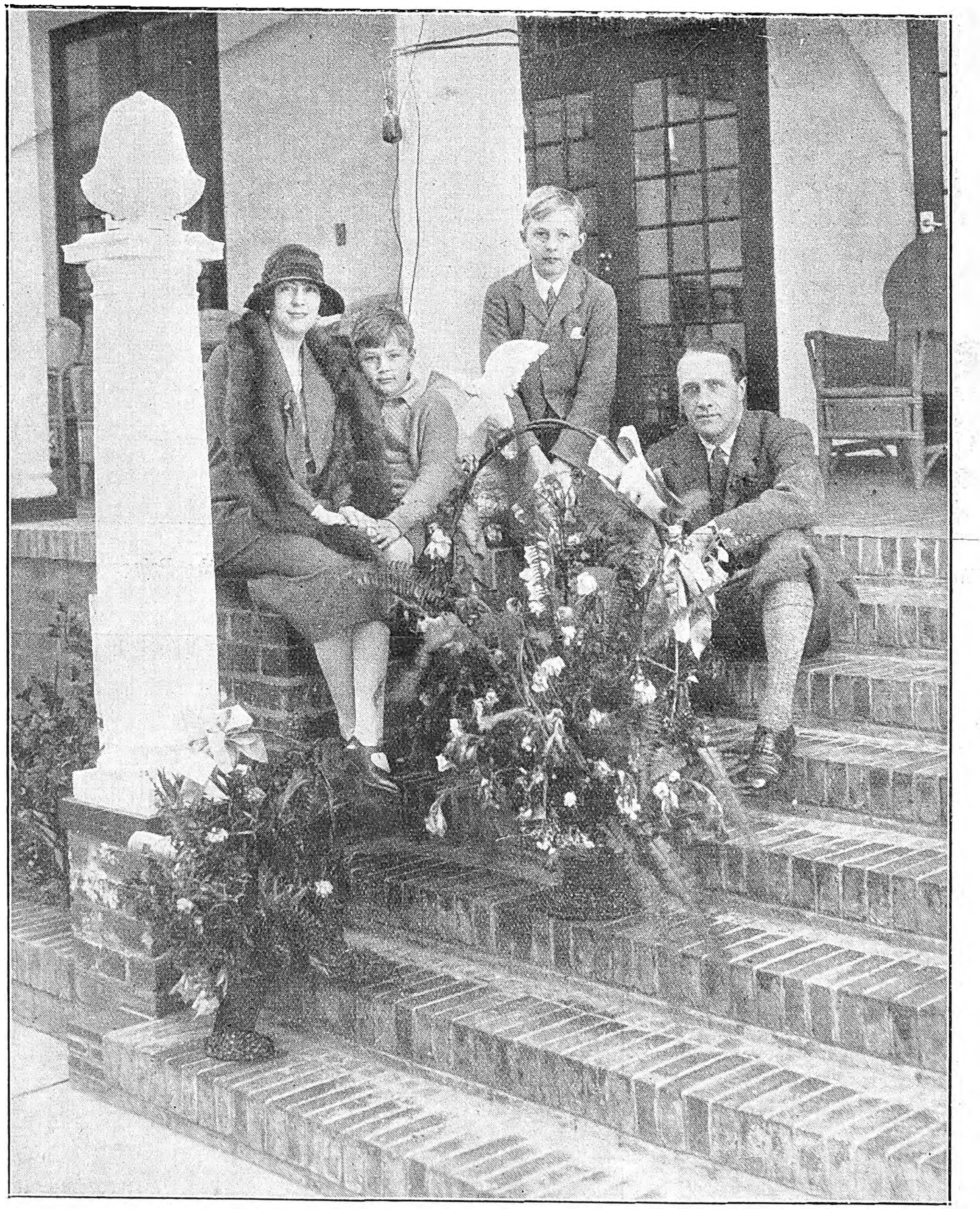

Mr. and Mrs. Owen Nares (Miss Marie Polini) and their sons on the steps of the Queen's Hotel, Capetown, with some of their presentation flowers. Mr. and Mrs. Nares are playing at Durban with their company until July 17th, when they leave for Maritzburg.

[Photo: T. Blyth Clayton.

In "Lady Be Good!" Fred and Adele Astaire with Buddy Lee in "Fascinating Rythm," one of the best numbers in this Astaire success. [*Stage Photo Co.*

Anita Elsom.

Alphonse Berg.

I asked Alphonse Berg, who will be at the Orpheum, Johannesburg, on July 12th, and who is one of the greatest authorities on modern fashions whether he thought the English, French or American woman was the best dressed. He considered my question for some moments, and then he said: "Well, for sheer chicness, I think the palm must be given to the Paris fashions; there is always something about a frock made in Paris, which, beside an English dress, makes the latter look rather unfinished. The French have a way of putting the most delightful finishing touches to dresses; they have guessed the secret of detail, and they have realised that to overdo trimmings and those beforementioned finishing touches is as bad as not to do them at all. On the other hand, the English cannot be beaten as far as tailor-mades go, the palm for the well-cut suit must be given to them, and English women, more than any other women, know how to wear a 2-piece costume. And now we come to America, who must not, of course, be left without a palm. To America I must give credit for her shoes and her stockings, her handbags and her hats. The American woman is cleverer than either the French or the English woman in attuning her accessories to her attire; she knows instinctively the hat which will look the best, and she is a past mistress in the art of dressing perfectly. What more can one say than that?

She advises you to use Amami
—her favourite Shampoo.

ĀMĀMĪ Shampoos

Clever little Annie Kasmir, who made a big hit in London, singing 'Chili Bom Bom' and 'Kongo Kate.'

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Measuring the Laughs.

The volume of laughter in a theatre can now be measured with scientific precision by means of the Western Electric audiometer (the instrument recently used in testing the noise in the New York subways), a fact which was taken advantage of in recent tests made by Topics of the Day at the Riverside Theatre, New York City, before an audience of 2,000 persons. Twenty-six test jokes were flashed on the screen, and the 19 which recorded the greatest volume of laughter were used to make up that week's release. The joke which registered the highest point of merriment was this:—

Jones: "Sorry, old man, that my hen got loose and scratched up your garden."

Smith: "That's all right. My dog ate your hen."

Jones: "Fine! I just ran over your dog."

London Theatres.

London, 10th June, 1926.

Back to Normal.

Theatres are now, I think back to normal again, and we have been promised several new productions in the near future. The chief of these is a new Somerset Maugham comedy revival called "Caroline," which will take up its abode at the Playhouse Theatre. The cast includes such great artistes as Irene Vanbrugh, Edith Evans and Marie Lohr; this is the first time in theatrical history that three important women stars have been cast for one play. This alone should make the success of "Caroline" assured. The name part is played by Irene Vanbrugh, as before.

The Little Theatres.

I come more and more to the view that it is in the little theatres that England is going to achieve her best theatrical art. At the Barnes, Kew and Everyman Theatres, plays of enormous merit and artistry have been produced. These three theatres form a sort of forcing house for the best drama. They are run by people whose chief aim is to augment the art of the theatre rather than to increase the ducats in their own pockets. Very often a play tried out in one of these theatres is found to be suitable for the West End; it is forthwith transferred and with luck the puny child grows into a healthy adult.

Two New Plays.

The Everyman Theatre this week is giving us two new plays—one, a translation from the French, called "The Years Between," and the other, a one-act play called "Down on the Farm." The latter is an amusing burlesque of rural life.

And Yet Two More.

Next week promises us two new West End productions in the forthcoming "Granite," by Clemence Dane, with Sybil Thorndike. Miss Thorndike has risen to the very top of the theatrical bowl within the last few years. She is, without doubt, our finest—if I may call her so—exponent of spiritual parts. I cannot think of any other English actress who would have played "St. Joan" more worthily than she. Without having very much sense of comedy she has a very true and unfailing dramatic sense. Her husband, Lewis T. Casson, is known now as one of the foremost producers of the day. One feels that these two have helped one another enormously in their work—that separately their art would not have been nearly so great. It is a very lucky combination.

At the Queen's.

The other play promised for next week is to be at the Queen's Theatre. This is "Down Hill," and is written by an author who, on the programme, is designated David L'Estrange. I am able to give you the inside information—straight from the stage door, in fact—that the play is the work of two people, Ivor Novello and Constance Collier. These two embarked some time ago upon the career of joint dramatists, their first production being "The Rat," in which Mr. Novello himself scored such a phenomenal success that the play was afterwards filmed. "Down Hill" has a huge cast, including Ivor Novello, Jessie Bateman, who will be remembered in South Africa, Phyllis Monkman, who makes her first appearance in legitimate drama after a long career in musical comedy. The play has scored a big success in the provinces, which tells of a modern rake's progress.

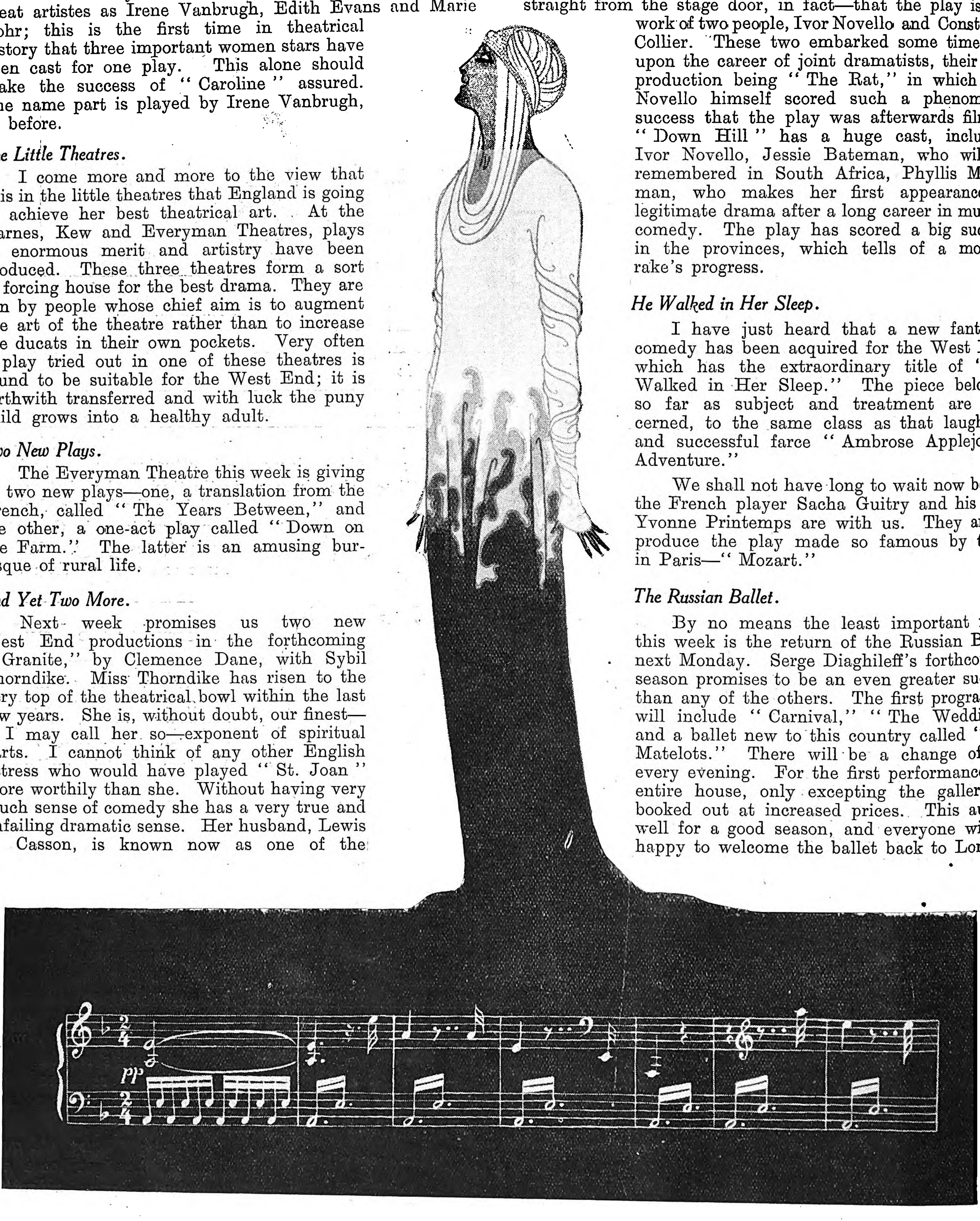
He Walked in Her Sleep.

I have just heard that a new fantastic comedy has been acquired for the West End, which has the extraordinary title of "He Walked in Her Sleep." The piece belongs, so far as subject and treatment are concerned, to the same class as that laughable and successful farce "Ambrose Applejohn's Adventure."

We shall not have long to wait now before the French player Sacha Guitry and his wife Yvonne Printemps are with us. They are to produce the play made so famous by them in Paris—"Mozart."

The Russian Ballet.

By no means the least important news this week is the return of the Russian Ballet next Monday. Serge Diaghileff's forthcoming season promises to be an even greater success than any of the others. The first programme will include "Carnival," "The Wedding," and a ballet new to this country called "Les Matelots." There will be a change of bill every evening. For the first performance the entire house, only excepting the gallery, is booked out at increased prices. This augurs well for a good season, and everyone will be happy to welcome the ballet back to London.



A design by Erte, the French artist.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

'Easy Virtue."

Jane Cowl.

The Duke of York's Theatre last night was the scene of extraordinary enthusiasm and applause. It was the occasion of the first production of Noel Coward's new play, "Easy Virtue." This young man—he is still under thirty—is extraordinarily prolific. I think this is about the fourth play he has had produced within two years. Not only has he made a great success in England, but America, too, has hailed him as the coming dramatist. It cannot be denied that he is an extraordinarily clever and versatile young man. His latest play of "Easy Virtue" deals with a lady with a vivid past and her marriage to the son of a very stodgy family in the English countryside. An American actress, Jane Cowl, was brought over to play the part of the unfortunate lady, and a great deal of the applause and enthusiasm mentioned above was for her brilliant acting. At the end of the play she was almost snowed under with flowers. I am looking forward to seeing this newcomer in a part more worthy of her talents.

A Loss to Vaudeville.

I must now turn to a piece of news which will be sad for South Africans. You will all remember W. V. Robinson, who was professionally billed as the Canadian Entertainer. I regret to have to report his death which occurred this week, after a short illness. He was twice in South Africa, the last time only a couple of years ago. On each trip he was universally popular, and made many friends who will sincerely regret the news of his death. As an entertainer he was all that could be desired—quick, witty and intensely sympathetic. He had no peers in the world of story-telling; he could make the merest incident seem something significant, and the slightest phrase important. Many people, on the stage and off it, will regret the passing of a great entertainer, and the theatrical world loses, in Mr. W. V. Robinson's death, a very fine artist.

The College Girl.

The Nathan Isaacovitch Company have such a large repertoire of plays that it is impossible to detail each one every week. In "The College Girl," an operetta, the versatility of the company was proved to the hilt. It was an excellent production, and many of our shows in English could do well with a leading lady like Vera Kanevska. Miss Kanevska is an actress of a very high order, sings exceedingly well, dances exceedingly well and looks exceedingly well in her many costumes. She has a striking personality and is also a beautiful woman. Mr. Nathan Isaacovitch gives a very good interpretation of the Banker, "Joseph Hirschberg," and acts in a dignified and restrained manner. Honours go to Mr. A. Teffner, whose character studies are so excellent throughout the Yiddish plays. He added to them in "Teddy," the clumsy son of the Banker. Miss R. Suzanne is a vivacious little lady, who sings and acts well throughout, and made a success of the rôle of "Annie." Miss Dora Nathan as "Lily" acquitted herself well, and was responsible for a lot of the humour of the play. Mr. P. Breitman has a fine voice, which he uses to great advantage in the part of "P. Orenstein," a Banker. Mr. Ben Zion as "C. Prince," and Miss E. Stein as "Yokoli" completed a fine cast. The music throughout is tuneful, and the operetta well worth seeing.—C.R.

"New Lives for Old" at the Tivoli.

The story, which will be shown in film form at the Tivoli, Capetown, on July 14th, is one of Paris in 1918. Betty plays the rôle of a celebrated Parisian dancer. She spends her holidays as a peasant girl on her aunt's farm in Normandy. Here she meets Hugh Warren, American officer. It is a case of love at first sight. Warren continues on his way up to the lines, and Betty returns to Paris, where she becomes involved in the French secret service.

It all happens at her cafe, which is the headquarters for officers, soldiers on leave, etc. She proposes a toast to France and dashes a glass of wine into the face of one man who fails to rise. She learns later the reason—one leg has been shot away. She apologises tearfully and he tells her that if she really wants to help her country there is another way.

Betty Compson as the Dancer.

So it is that Betty sets out on the trail of de Montrichard (Kosloff) a German spy mansquerading as a French officer.

Maurice Sterndale, the son of Mr. Harry Siegenberg, of Johannesburg. Mr. Sterndale is winning golden opinions in London from the critics and public alike as a revue violinist and dancer.

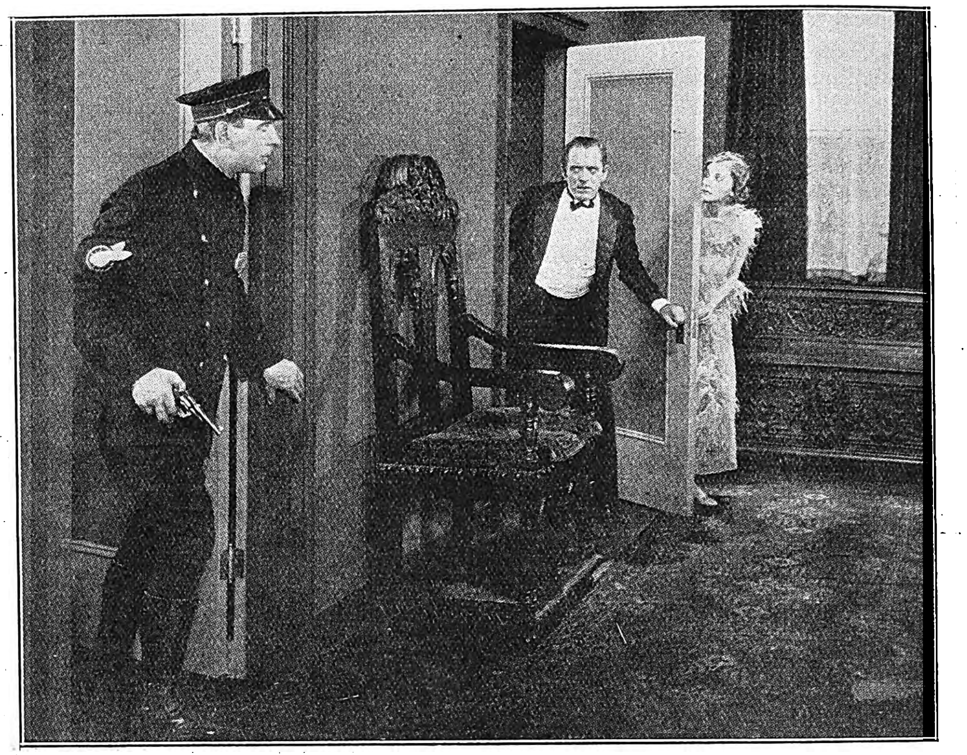
A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

"Secrets of the Night," at Durban.

The story, coming in film form to the Empire, Durban, on July 12th, 13th and 14th, is that of the scarey happenings that create consternation to a number of persons assembled at a week-end party in the mansion of the president of a bank. Weird noises come from closets, from stairways and from the garden. A malign influence possesses the guests, and there are quarrels that threaten permanent breaks between long-time friends. Also strange forms are detected in the semi-darkness, but, shadowlike, they vanish before the very eyes of the searchers.

Uncertainty is at its height when there comes the sound of a shot and the body of the host in found in the room of one of the women guests. While the resultant investigation is under way, the body disappears, and then comes a series of sero-comic situations that verge to a dramatic end.

On July 15th, 16th and 17th "The Rose of Paris," featuring May Philbin, will be screened.



Weird things happened in the night.

Three Little Maids in their clever act will be seen at the Rinko, Maritzburg, on July 12th.

Next Week's Calls.

WEEK COMMENCING MONDAY, JULY 12.

Tivoli, Capetown.—Fred Curran, Flying Winskills, Sunshine Duo.

Empire, Johannesburg.—Roberty & Lysiana, Musical Astleys, Kennedy and Coppin, Billy Bennett, Pansie, Maisie and Max, Mona Grey, Handby and Celeine, Lewis Davenport and Co.

Orpheum, Johannesburg.—Alphonse Berg, Howard and Wyndham.

Grand, Pretoria.—Lyons and O'Moore.

Criterion, Benoni.—Lister and Scott, Great Gerard.

Rinko, Maritzburg.—Three Little Maids.

Criterion, Durban.—Three Equals, Yost and Clady, Vera Wootton.

Grand, Port Elizabeth.—Herschel Henlere.

Apollo, Germiston.—(Mon., Tues., Wed.) J. A. Powers.

Empire, Brakpan.—(Thurs., Fri., Sat.) J. A. Powers.

His Majesty's, Johannesburg.—Dennis Neilson-Terry, Mary Glynne and Company in "The Ringer," London's Greatest Sensation.

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Yiddish Players in their Repertoire.

Theatre Royal, Durban.—Owen Nares, Marie Polini and Company in "The Last of Mrs. Cheyney," to be followed by "Diplomacy."

Palace, Bulawayo.—(Opening July 13th.) The Record-Breaking Revue, "No, No, Nanette."

Vaudette, Kimberley.—(July 13th and 14th.) New Dramatic Company in "The Sport of Kings."

Grand, Bloemfontein.—(July 15th, 16th and 17th.) New Dramatic Company in "The Sport of Kings."

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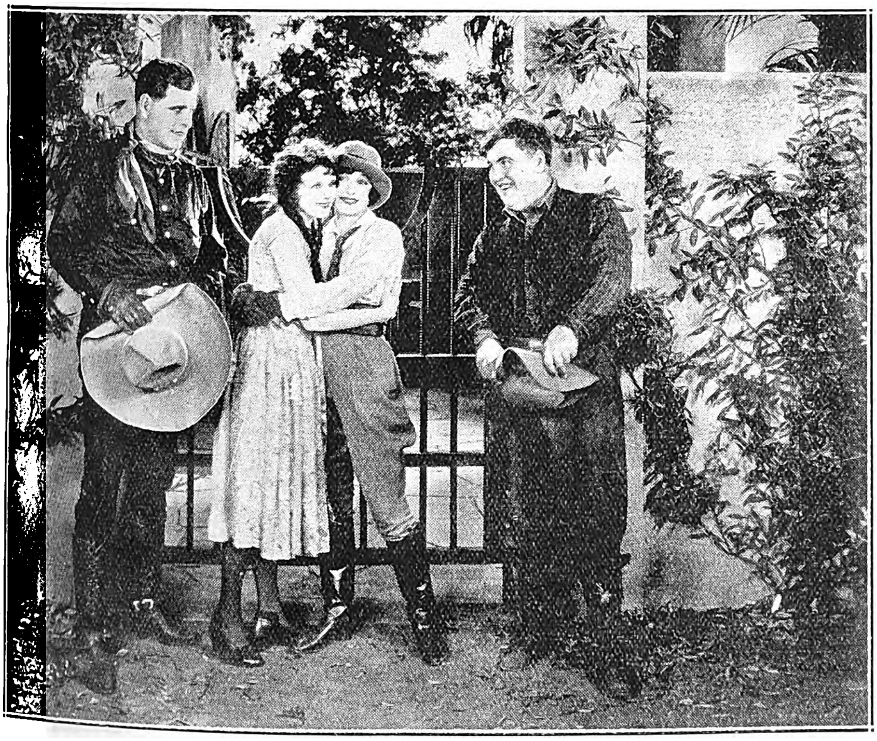
The Mad Whirl.

In particular, both story and picture, coming to the Carlton Bioscope, Johannesburg, on July 12th, 13th and 14th, deal with the relationship between parents and children, purposing to show that it has suffered by the method of life indulged in by the parents and their disregard for and lack of reverence shown by the younger generation for the older.

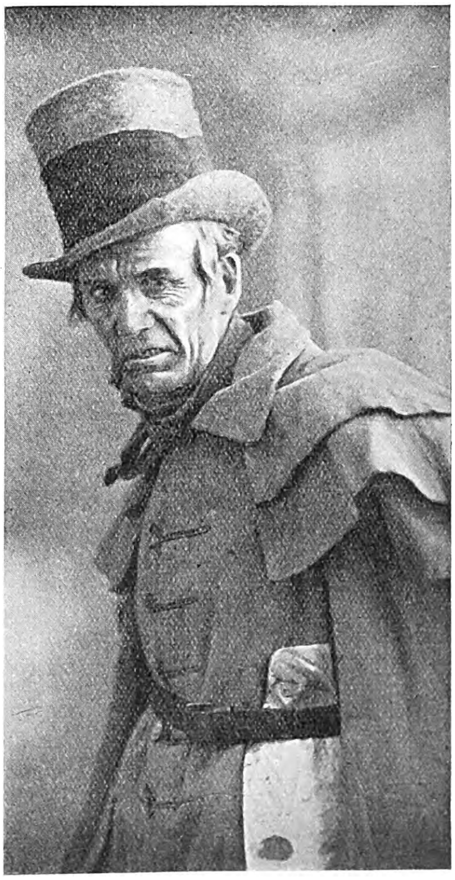
Stress is placed on the general breaking down of moral restraint and the slight attention paid to the mandates of the prohibition laws, and the hectic, unconventional conduct of youths of either sex, as well as the middle aged of either sex is portrayed in vivid manner.

On the other side of the picture is the stern adherence to the law of a man in humble walk of life and the contempt he has for those of wealth who indulge in what, in a few generations ago, would have been termed orgies, but which now are generally accepted as "the thing" in certain circles.

At the summer resort.



"Faint heart never won fair lady."
A scene from "A Six Shootin' Romance," featuring Jack Hoxie, which comes to the Carlton Bioscope, Johannesburg, on July 15th, 16th and 17th.



A fine character "make-up" by Angus Adams, who is touring with the English Dramatic Co., who open at Kimberley on July 13th for two days and from there go to Bloemfontein.

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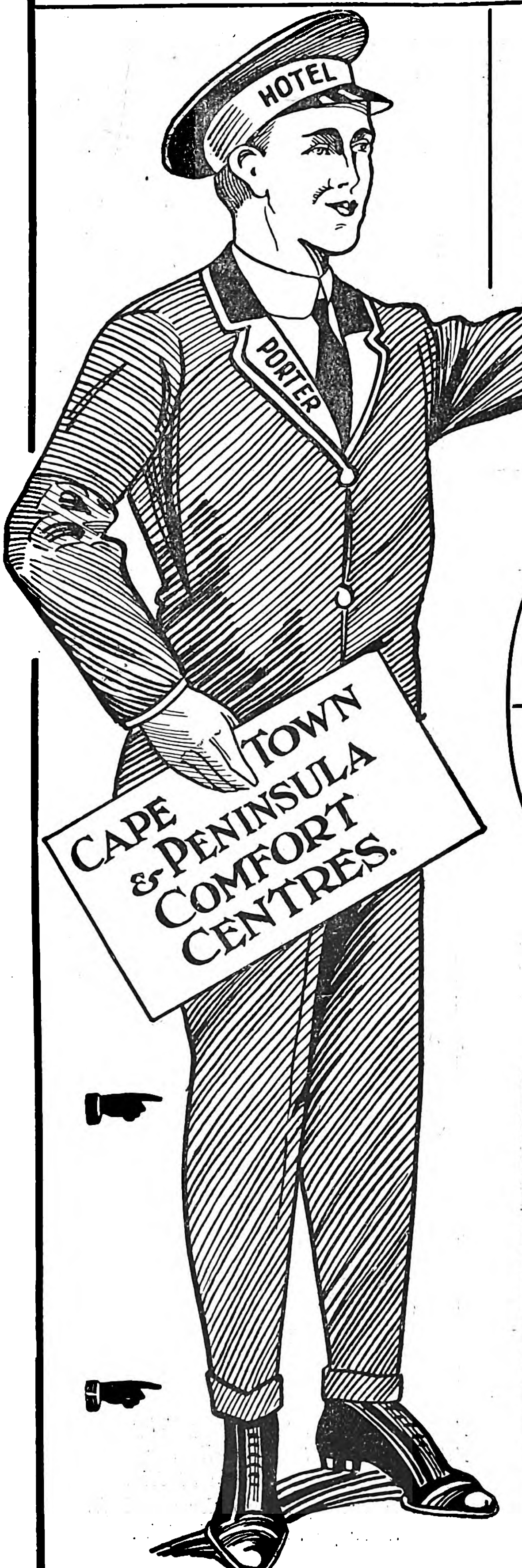
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"Locked Doors."

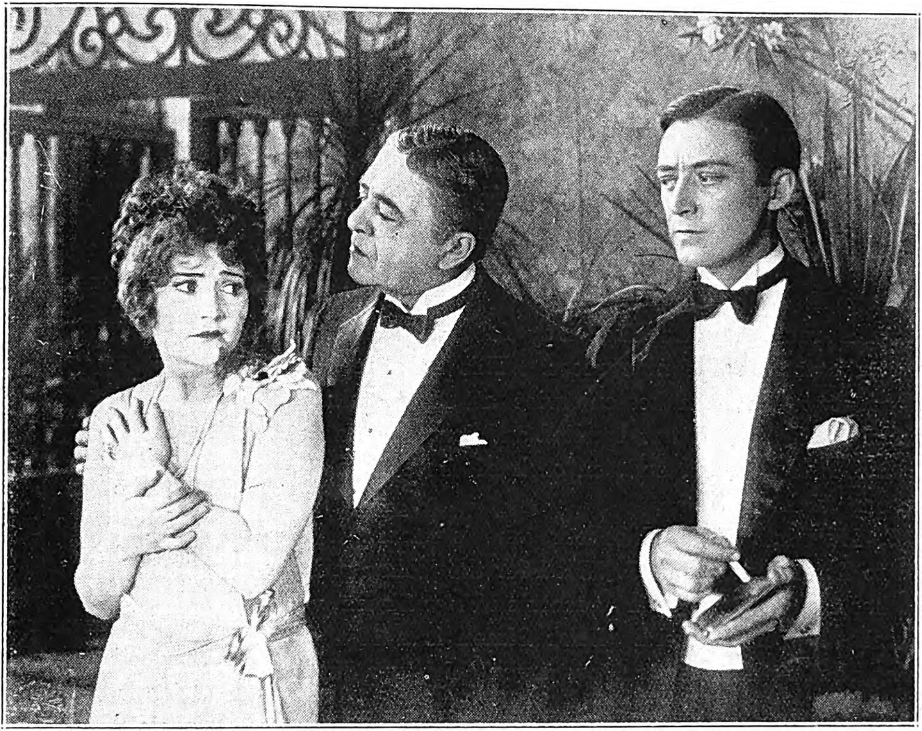
The story, coming to the Grand Bioscope, Capetown, on July 15th, 16th and 17th, is a domestic drama lightened with many bright comedy touches, and tells of what happens when a young architect falls in love with the beautiful wife of his friend and benefactor.

They both meet, neither knowing the identity of the other, at a trout stream way back in the mountains. It is a case of love at first sight, youth calling to youth. But it is not until the boy is invited to his employer's home, and there finds out who the girl really is, that the trouble begins.

The husband's sister tries to put it into his head that these two, the architect and the wife, have met before. But he will not listen to her. He trusts his young friend and loves his wife.

There is a great fire scene, during which the architect is trapped in Mary's (Betty Compson) room. The husband comes in search of his wife and finds the pair together. There is a fight—or, rather, a fight starts, but when the young fellow refuses to defend himself, a strange thing happens.

What? That's the question.



It was only when the boy was invited to his employer's house and found out who the girl was that the trouble began.

Douglas Fairbanks has brought Carl Oscar Berg, one of the most famous painters in the United States, into picture work.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Racing Notes

By "Observer."

Jacobie, who rode Moosme in the Durban July Handicap, was having his first day's race riding under his new licence. Some months ago he incurred the displeasure of the authorities, and his riding privileges had been restored only on July 1. He also won the opening event of the day on Exact II.

On Durban July Handicap Day £49,476 went through the totalisator on the nine races. This is a record for Durban, but has been beaten twice at Turffontein. On December 27, £52,966 was handled and four days later the machine took £56,785, and, on each of these days, there were only eight races.

F. Maisch, of Port Elizabeth, who is running a close third to L. Hammon and G. Nicoll for the jockey premiership, has won no fewer than 21 races on Friar Simon, which is surely a world's record. Friar Simon is a 13-year-old gelding that finished his racing career only last January. He is by Simontault out of Nunnery, dam of Abelard and Corinth. During his 11 seasons on the turf, the Port Elizabeth horse ran in 173 races, his record being 27 wins, 26 seconds and 31 thirds.

The two-year-olds, Prince George and Admiral, won in open company at Germiston on Saturday last, and these are the only ones of that age that have scored on the Rand this season when pitted against the older horses. The win of Admiral was the better display, and made his fifth success this season. In addition to having good pace, he stays well, but, unfortunately the son of St. Cyr and Horatia is not engaged in the Derby.

Santoi, the sire of Moosme, is by Queen's Birthday, out of Merry Wife by Merry Hampton, and, during his racing career, won £11,265 in stakes. He was a great stayer, and has been successful in transmitting his great stamina to his progeny. He got a very large number of winners, most of whom were at their best over a long course, and many of his sons and daughters are doing well at stud. Amongst the best by Moosme's sire were:—Yutoi, Yentoi, Shogun, Fiz Yama, China Cock, He Lagos.

Another July Handicap was decided last Saturday, and provided a stirring finish between Moosme and Narrow Gauge, the former winning by a short head. The pair finished fairly wide apart, and it was not until the numbers were posted that any of the spectators could say definitely which had won. Narrow Gauge had been working so well during the last ten days that he started favourite. Moosme had also acquitted herself well on the training tracks, and, like the runner-up, was delivered at the post in superb condition, and she had to be, otherwise she could not have beaten Narrow Gauge, for the mile and a quarter was run in 2 minutes 4 4/5th seconds, a record for the race.

Judging by the press accounts, G. Gorton seems to have made too much use of Narrow Gauge. Knowing that he was on a thoroughly fit horse, I suppose Gorton thought he was doing the correct thing by forcing the pace. Poldemere, usually a slow beginner, showed unexpected dash, and led in the early stages, but Narrow Gauge and Fair Castilian were close behind with Moosme and Vibration handy. Nearing the seven furlong post, Poldemere began to drop back, and Narrow Gauge and Fair Castilian took up the running. With another two furlongs gone, Moosme, on the rails, was third, followed by Vibration with Jubilant II. moving up.

At the bend Narrow Gauge was barely clear of Fair Castilian, with Moosme creeping closer, and, two furlongs from home, Fair Castilian began to weaken. Here Moosme headed her and went after Narrow Gauge. The leader was now beginning to feel the strain and was edging away to the middle of the course, while Moosme was gradually bridging the gap. Crossing the road Narrow Gauge was barely in front. At the number board he was about a neck to the good, but, again shifting his ground, he allowed Moosme to get up in the last stride and win by a very short head.

Of course the success of Narrow Gauge would have suited most of the public, but Moosme was a well-backed second favourite, and her win was exceedingly popular. She is owned by Mr. G. Lee, at one time a successful lightweight jockey, and she finished her preparation in the charge of W. W. Knapp. who was contemporary with George Lee about 15 years ago. It was only at the end of May that Mr. Lee acquired Moosme, when he paid 550 guineas for her at auction on condition that she be returned to her importer, Mr. Rundle Brendon, at the end of 1927, and in the July Handicap she wore her new owner's colours for the first time. Previous to this, she was raced by Mr. M. H. Browse, who sent her into the sale ring in such good condition that Messrs. Lee and Knapp had an excellent foundation on which to work.

Auckland Park Racing Club are holding a seven event race meeting to-day, and the following may run well:—

1.0 p.m.—Juvenile Handicap. Six furlongs.
1, Lady of Rank; 2, Upper Crust; 3, Scintilla.

1.40 p.m.—Auckland Park Handicap (D). Six furlongs.
1, Stapleton; 2, Polperro; 3, Skinny Liz.

2.20 p.m.—Auckland Park Handicap (A). Six furlongs.
1, Francois; 2, Lord Bronte; 3, Treasurer.

3.0 p.m.—Auckland Park Handicap (B). Five furlongs.
1, Dispatch; 2, Loved One; 3, Eager Love.

3.40 p.m.—Rossmore Handicap. Nine furlongs.
1, Admiral; 2, Gladiator; 3, Attendant.

4.20 p.m.—Auckland Park Handicap (C). Five furlongs.
1, Nurse Cardinal; 2, Moonlight; 3, La Soviet.

5.0 p.m.—Rossmore Handicap (B). One mile.
1, Sancho II.; 2, C. Brigden's Elect; 3, Extravaganza.

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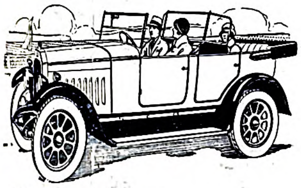

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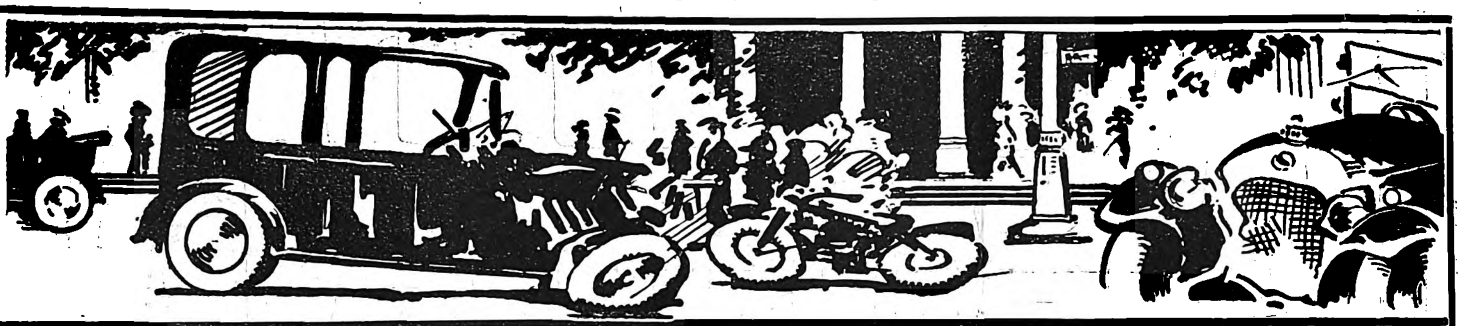

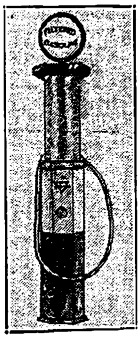

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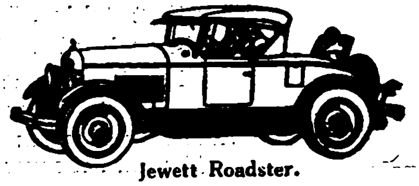

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STAGE & CINEMA.

Vol. XX. No. 572. Saturday, July 17th, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6d.

WATCH
THE
THIMBLE

One of the amazing tricks of Louis Davenport which he is presenting at the Empire, Johannesburg. It is safe to say that Mr. Davenport has succeeded in bewildering every audience he has played before in South Africa.

[*Photo*: Jane Plotz.

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"The Ringer."

Thrill after thrill in the finely-written crook play of Edgar Wallace, "The Ringer," which was produced by Dennis Neilson-Terry on Monday evening at His Majesty's Theatre, Johannesburg.

Up to Date.

The theatrical world of South Africa is nothing if it is not up to date, for it is only a few short weeks ago that "The Ringer" was staged for the first time in London, and London has received it with as open arms as Johannesburg did a few nights ago.

Scotland Yard.

Opening in the Chief Constable's room at Scotland Yard, in the very official and prosaic atmosphere, where groups of stolid police officials hang on the walls, where even the safe in the corner looks more solid than usual, the development of the play is a little slow but, as it builds itself up bit by bit, reveals an intriguing plot, ending in a dramatic surprise. There is plenty of crisp dialogue, humorous interludes and, during the four acts, the audience is left in an agony of suspense.

Himself.

"The Ringer" is a much-feared criminal who has earned his name by the way he "rings the changes," regarding places and personality, and it is safe to say that not one out of a hundred guesses his identity rightly. Such is disguise in the able hands of Edgar Wallace, master of crook stories.

Maurice Meister.

Dennis Neilson-Terry gave us one of the biggest things he has done in South Africa from a dramatic point of view, in the rôle of the solicitor, the tall, thin figure with the slightly frosted black hair, with the clever, foreign face, the drug-ridden wretch who wrung all the torture from his soul into the ivory keys of his piano. Meister, the lawyer-fence! Meister, whose fascination every woman could feel, while yet sensing the black soul that lay behind the smile on his thin lips. It was a magnificent performance.

The Woman in the Case.

There was Cora Ann Milton, bewitching, charming, the deserted wife or widow of "The Ringer." True to her man, while coquetting with the men around her, clearly of the underworld, Mary Glynne gave us a delightful study.

And Her Admirer.

She had many such, but none more devoted than the Divisional Surgeon, Dr. Lomond, the shaggy, warm-hearted, canny Scotsman of the Yard. Honours certainly go also to George Hayes for his rendering of the rôle.

Brother and Sister.

Straying like two lost sheep into the picture come the pathetic figures of John and Mary Lenley (Carl Bernard and Elsie Wagstaff), the brother who erred and the sister who paid. Salaams to both for their fine acting.

A Life-Like Cameo.

Edgar K. Bruce gave us his finest work yet in this country as "Hackett," the ex-convict, the rough, tough man with a sense of humour that even prison could not quell. A fine character study was that of Lena Maitland as his wife. She had only a few moments on the stage, but each one was worthy.

The Police.

John R. Turnbull was a dignified Colonel Walford, C.B.; John Rockey, the breezy "Inspector Wemburg," who was torn between love and duty; and Jack H. Bligh, the somewhat sinister-looking "Bliss of Scotland Yard." All three acted splendidly and did much to make the production the great success it was. The small rôles of policemen were well played by Reginald Wilkinson, H. Rogers, T. M. Oliff and Charles Alexander.

So Monday night saw yet another memorable production by the Neilson-Terry Company.

C.R.

The Prince's Theatre, Durban.

On July 26th the magnificent new structure, The Prince's Theatre, will be opened, and will be yet another attraction for visitors and the townsfolk of Durban. The centre pages of this issue show the special feature which the African Theatres, Ltd., will present, "The Gold Rush," a dramatic comedy written and directed by Charlie Chaplin, of which the great star says: "This is the picture that I want to be remembered by."

With that genius which is peculiarly his own, and against the background of old Klondike gold rush days of Chaplinesque conception, the greatest screen-comedian has depicted with subtly tender and delicate masterstrokes the struggle of man's eternal hunt for happiness, its heartbreaks and tears and its laughter and joy.

Charlie Chaplin of the derby, cane, baggy trousers, funny moustache and waddling walk, who has made the whole world laugh more than any other mere comedian that ever lived, has built in "The Gold Rush" a delightful structure of fun and laughter.

On the tragedy and misery suffered by the pioneers who first journeyed to the ice-bound Alaska, and on the drama of the soul sufferings of the sourdough who braved the mountains, ice, snow and starvation and death in their mad rush for gold, Chaplin has built the funniest and most hilarious comedy of his career.

He has clad himself in the rôle of a hard-luck sourdough who chases rainbows of the soul and heart in the midst of a mob that chases one thing only—gold and nothing but gold. Pathos and suffering are converted into comedy and laughter—there is a laugh in every one of the eight thousand or so feet of "The Gold Rush."

The Owen Nares Company.

On July 19th and 20th, at Scott's Theatre, Maritzburg, Owen Nares, Marie Polini and their fine company will present "Grounds for Divorce"; on the 21st and 22nd, "The Last of Mrs. Cheyney," and on the 23rd and 24th, "Diplomacy."

The English Dramatic Company,

Will open at the Theatre Royal, Durban, in that racing comedy, "The Sport of Kings," on July 20th.

To Play in "Mercenary Mary."

When "Mercenary Mary" opens at the Empire, Johannesburg, on August 2nd, there will be numbers of pretty girls in the show, of course. Here, to begin with, are two of them:—

Irene Shamrock.

I can think of no other epithet to apply to Miss Irene Shamrock than that of "Summer Lightning." She is so amazingly swift and illuminating, that she suggests the brilliant play of light in a darkening sky more than anything else—to me, at any rate. Petite, dainty and dark-haired, Irene Shamrock has, in spite of her youth, managed to win the hearts of thousands. Wherever she goes she leaves a long trail of friends behind her. There are very few people who, once having seen her, will not smile with happy reminiscence when her name is mentioned.

Irene Shamrock.

Irene Shamrock has been booked to play the part created by Peggy O'Neil. I can think of no other soubrette so well fitted to succeed that delightful American-Irish comedienne than Irene Shamrock.

Irene Shamrock has been on the stage ever since she was in her early teens. "I love the life," she says. "The very smell of grease paint fills me with elation. If I am at all dismal during the day, I am cured of my moodiness the minute I step over the threshold of the theatre. Stage doors are, I think, the most delightful entrances in the world."

Kitty Emson.

Gay, bright and lovable, you will like Kitty Emson. She is a very well-known comedienne in England, and, together with her brother, Billy Bennett, inherits her acting gifts from her father; he in his time was a very well-known actor.

Ever since she was 13, Miss Emson has been on the stage. She was lucky in having parents who were able to help her in her career, and she has played in all branches of musical comedy. However, her ultimate ambition is to play in farce and comedy drama. She has a great affection for "low" comedy, but, above all things, likes to vary her work and keep monotony away from her acting.

Kitty Emson.

"Unlike most actresses," she says, "I do not mind playing a part for some time; I almost feel that I, myself, am that part, or it me."

Kitty Emson's hobbies are golf and swimming, and sport of all kinds. As a child of 13, when she was playing a Fairy part at the Drury Lane Theatre, she won the ladies' prize for golf from many grown-up theatrical competitors. She hopes to get a chance of swinging her clubs in South Africa.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

A charming study of Clara Bow.

Next Week's Calls.

WEEK COMMENCING MONDAY, JULY 19.

Tivoli, Capetown.—(Opening Wednesday. July 21st.) Alphonse Berg, Herschel Henlere, Lister and Scott, Lyons and O'Moore, Kennedy and Coppin, Howard and Wyndham.

Empire, Johannesburg.—Billy Bennett, Pansie, Maisie and Max, Mona Grey, Roberty and Lysiana, Yost and Clady, Musical Astleys, Three Equals, Lewis Davenport and Co.

Orpheum, Johannesburg.—Great Gerard.

Grand, Pretoria.—Handby and Celeine, J. A. Powers.

Criterion, Benoni.—Professor Little, Madame Leah Williams.

Rinko, Maritzburg.—Walter Nilsson, Dorothy Browne.

Apollo, Germiston.—Nesbitt Bros.

Criterion, Durban.—Keith Wilbur, Harry Courtney, Three Little Maids.

Vaudette, Kimberley.—(Thursday, Friday, Saturday) Fred Lake and Pianist.

His Majesty's, Johannesburg.—Dennis Neilson-Terry, Mary Glynne and Co. in Edgar Wallace's Sensational Play, "The Ringer."

Standard, Johannesburg.—Nathan Isaacovitch and Company of Yiddish Players in their repertoire.

Theatre Royal, Durban.—(Opening July 20) New Dramatic Co. in "The Sport of Kings."

Scott's, Maritzburg.—Owen Nares, Marie Polini and Company in "Grounds for Divorce," to be followed by "The last of Mrs. Cheyney" and "Diplomacy."

Palace, Salisbury.—"No, No, Nanette," the Record-Breaking Revue.

NORAH BLANEY made her first appearance in mail week as a single act at the Coliseum, London, and was a great success. After nine years the partnership between Norah and Gwenn Farrar has been dissolved for purely business reasons.

The Cigarette Elect

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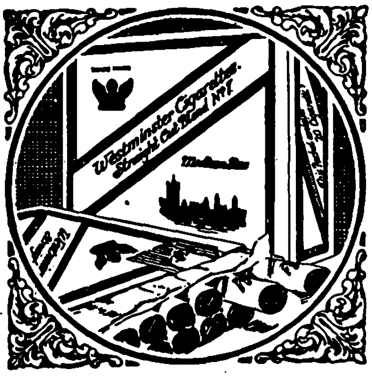

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Turkish & Virginian
Cigarettes

A lovely film star—Dorothy Seastrom.

Mr. and Mrs. Gilbert (Leatrice Joy) and their dogs, photographed at their Hollywood bungalow.

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It consists of two full-sized subway cars and a regulation subway station. Not a detail is missing in either the cars or the station. Every sign, every advt., the slot machine, weighing machines—everything is there. Three hundred subway riders worked all last week in this set in some unusual scenes for the picture in which the leading lady is seen as a New York working girl and the leading man as a subway guard. No need of holding up subway schedules for picture shooting in this case, as the subway was brought, as it were, to the studio.

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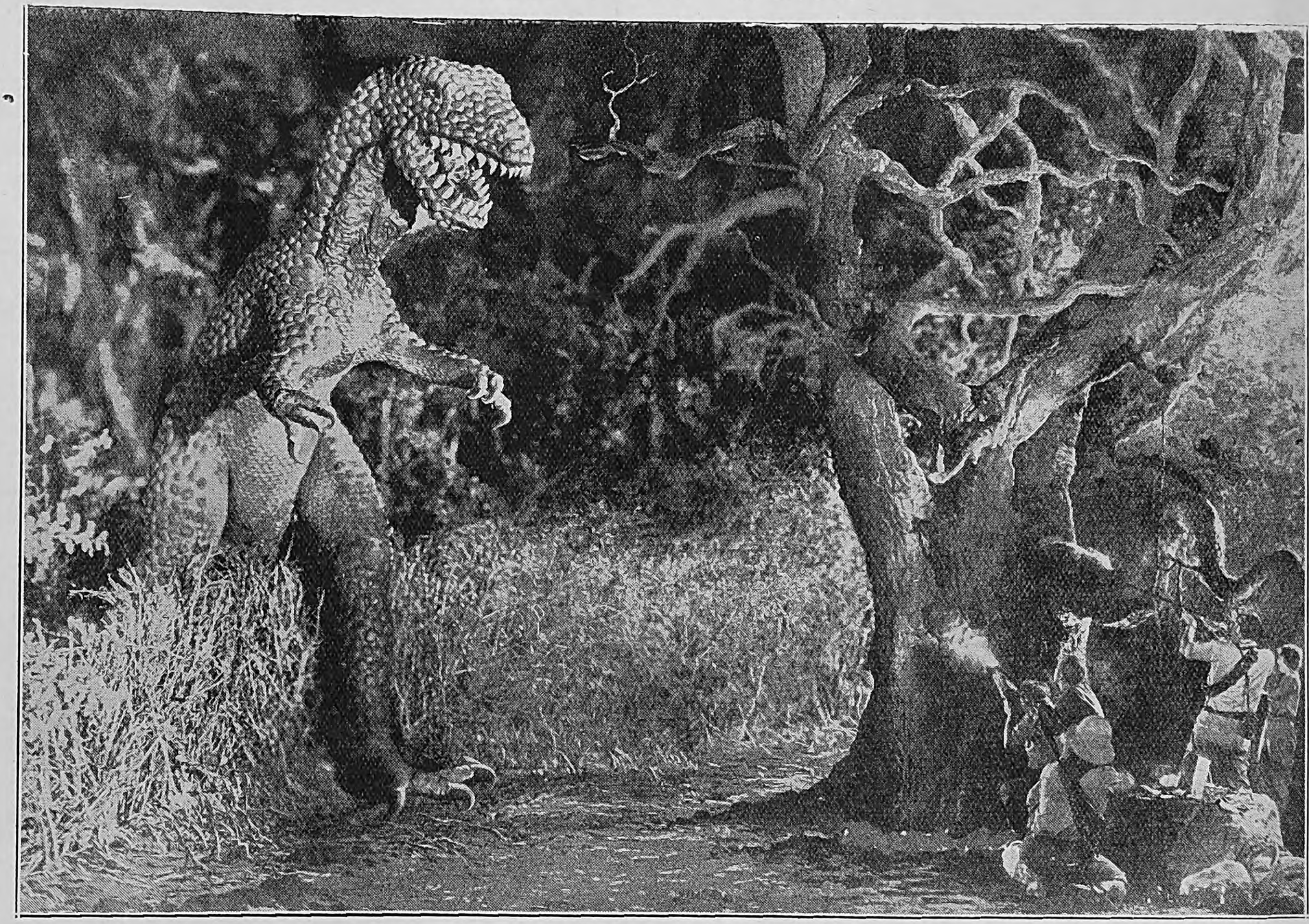
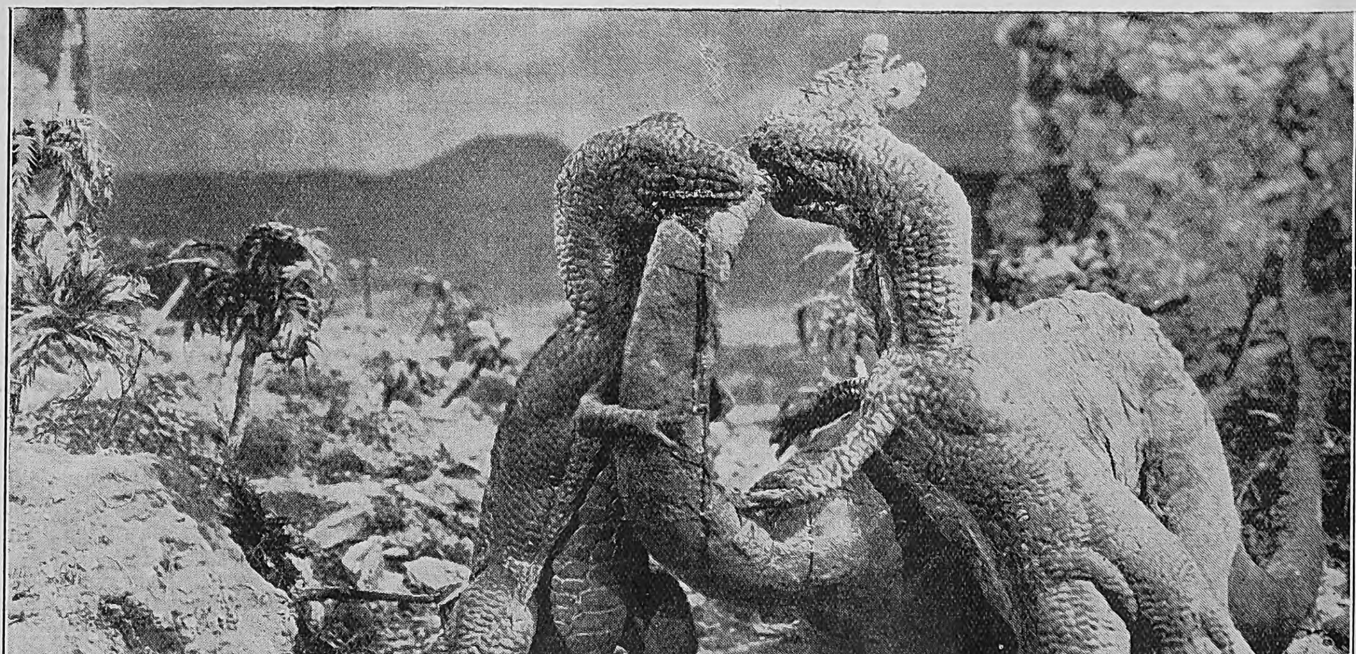
"THE LOST WORLD."

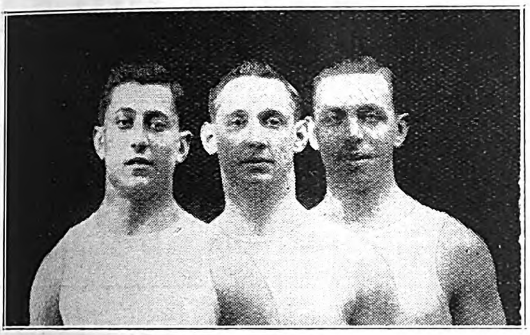




Some wonderful pictures from the super-production, "The Lost World," which will be shown in South Africa shortly.

The Three Equals.

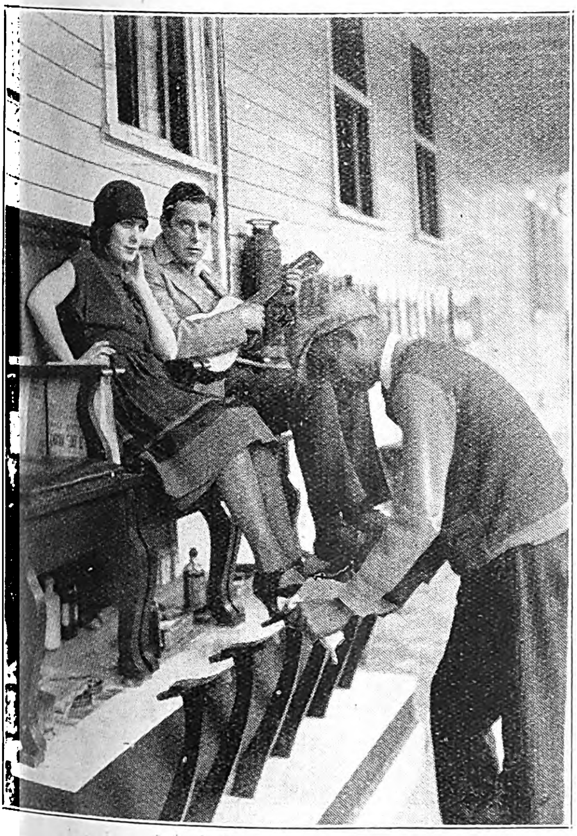
Again the thin air of Johannesburg has been commented upon by a visiting artist. "I remember most clearly," says Mr. Wolff, the manager and director of The Three Equals, an act opening at the Empire, Johannesburg, on June 19th, "on coming to Johannesburg on our first trip to South Africa in 1921, the thinness and lightness of the air astonished us. For a couple of days we went about feeling that we had nothing but gas inside our heads; our throats were sore, and our eyes blinked uncomfortably in the pure air. However, after a day or so we became used to living in such a wonderful atmosphere, and when we left Johannesburg it seemed that other places were dull and stuffy compared to it. That is, of course, as far as atmosphere goes; I do not think that any place in the whole of South Africa can be either dull or stuffy."



The Three Equals.

All Over the World.

The Three Equals have played their act almost all over the world; they have been to Germany, Austria, France, Italy and Spain, to say nothing of America and other continents.



Leatrice Joy and Edmund Burns "getting a shine."

Alphonse Berg, the famous dress designer, opening at the Tivoli, Capetown, on July 21st

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

London Theatres.

What Might Happen.

I think I told you last week that the Savoy Theatre was housing a new production called "What Might Happen." I have since seen the play—or perhaps I should call it an extravagance—and am able to tell you something about it. The author is H. F. Maltby, that brilliant satirist and comedy maker. In this last play of his he has gone to pastures new for his inspiration. He has let his imagination wander round one of those extraordinary collections of old railway carriages and Army huts that spring up like mushrooms on the South Downs. In this satiric burlesque he foreshadows for us some fantastic future life. With such a vast and hitherto unexplored field of action at his command, he might have produced a fierce satire on modern social conditions, but he has been content to mould his play into a farcical and entertaining comedy.

With a Difference.

The story is the old, old story of the village maiden and the rich young squire—but there is a difference. There has been a social revolution. Lady Strong-i'-the-Arm, who used to play Lady Bountiful at The Towers, now lives in a disused railway carriage somewhere on the Downs, where she rears chickens and is the proud possessor of a goat, Elizabeth. Her precarious position is strengthened a little when her daughter, Ursula, gets a job at The Towers as scullery-maid. All their neighbours are in similar reduced circumstances, and their great friends, Lord and Lady Tottenham, earn an occasional shilling by plucking daisies on The Towers lawn. The inhabitant of this family mansion is Mr. Burrows, who was once a dirty ragamuffin at the home of the Countess's father. Things eventually come right for everybody after three acts of extravagant comedy. It is wonderful to see grouped together in the same cast such a galaxy of stars as Mrs. Patrick Campbell, Lilian Braithwaite, Edmund Gwenn and Fred Kerr. One wishes that Mrs. Patrick Campbell had returned to us after her long absence in an even better part, but perhaps that is asking for too much. She gave a most laughable and stirring performance, and it was good to see her in her harness of grease paint and stage effects. Lilian Braithwaite has not been seen on the London stage since last year in Noel Coward's play, "The Vortex." The reception accorded to both these artists was so great and enthusiastic that the play was held up for some moments while each artist bowed her appreciation from behind the footlights.

Lilian Braithwaite.

Talking of Noel Coward.

Talking of Noel Coward, his "Easy Virtue" seems to be running as easily as its name. One of his first plays, "I Leave It To You," is being revived at the "Q" Theatre, and it is interesting to compare it with his later work. In many places it foreshadows "The Vortex" and "Hay Fever," and it is a very simple-minded little comedy—naive and unsophisticated when compared to his later work.

Two Friends.

All you theatre-goers will remember Katrina and Joan, those charming dancing partners who for so long were outstanding figures in the South African theatrical world. I hear from Adelaide, in Australia, that they are having an enormous success in that country. They are at the moment appearing in "Wildflower," and later on will appear in the forthcoming production of "Katja." It looks as if England will not be seeing them again for some time, but when they return they will undoubtedly have an enormous welcome here.

Katrina and Joan.

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Geen & Richards

Johannesburg's Largest Furniture Store.

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At the Victoria Palace.

Elsie Janis continues her triumphant career at the Victoria Palace, in London. She is a wonderfully versatile and brilliant artist. She seems to have that grip on youth of which all great comediennes are possessed. She is, of course, still young in years, but one feels that she is also possessed of some inner youth which will last until she is grey-haired.

Marie Tempest.

Marie Tempest, well known to South Africans, has this gift of youth, and so has Lady Forbes Robertson, another name beloved of theatre-goers here and in the South.

"The Barber and the Cow."

The Birmingham Repertory Theatre, which is shortly to produce a play with the astonishing title, "The Barber and the Cow," has promised to let London see the production in a short time. I know so little about the play that I cannot even tell you whether the Cow named in the title actually comes on the stage or not. If it does, it will certainly be an innovation to record in theatrical annals.

Another Russian Play.

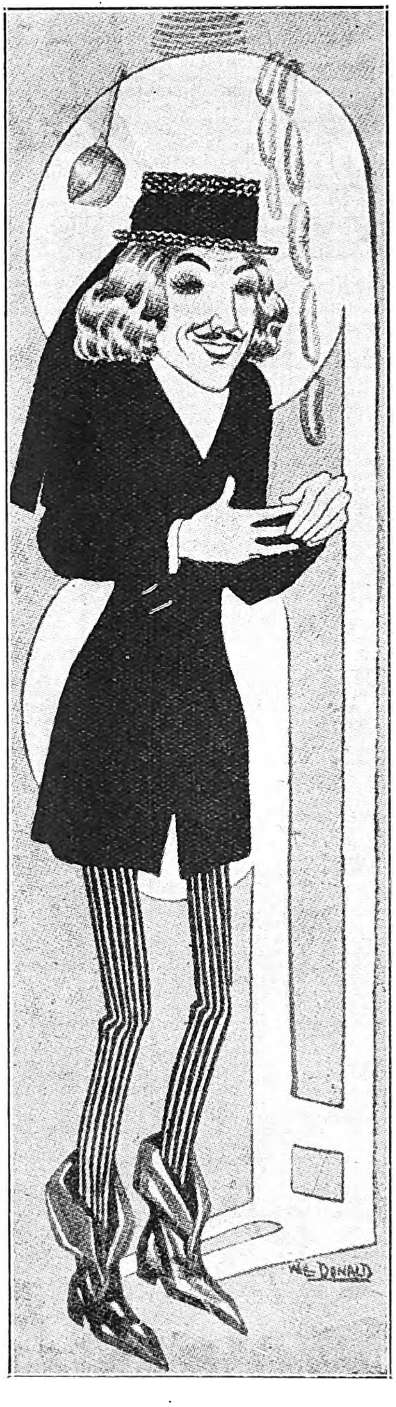
The Gate Theatre this week produced another Russian play in "The Brothers Karamazov." I have told you before, I think, of the enterprising little theatre which is giving a chance of production to hitherto-unknown-to-the-public plays. This is a most extraordinary drama taken from Dostievsky's novel. It is hard to imagine a more difficult undertaking than to attempt to put this wonderful book on the stage. An unusual feature was the inclusion of a reader who spoke before the curtain rose and prepared the audience for the action. The acting was consistently good, and the producer and leading actor, Mr. Godfrey, did wonders on his tiny unraised stage.

"The Ghost Train."

Last night I went to see another mystery play, called "The Ghost Train," a thriller which keeps the audience in suspense almost until the time when the last curtain falls. This play is notable for its extraordinary scenic effect of a train dashing through an English wayside station. This effect bids fair to outrival many of the old Drury Lane masterpieces of stage production. Everybody in the audience, I among them, was convinced that they saw a real engine and carriages sweep past the platform. My reason told me that this could not be so, as no stage would be large enough to house "The Flying Scotsman" or even a smaller engine. Still, my eyes defied my reason, and it must have been a very excellent imitation of a train to convince the audience so absolutely. The effect of rain and storm when the waiting-room door opened was also very good. The last ten years have seen enormous progress in stage effects. Scenic painters and mechanics are becoming more and more clever at deluding audiences.

PAMELA TRAVERS.

Miss Bourne (complete with parrot) silences the "silly ass" of the party in "The Ghost Train."



Herschel Henlere, the Paderewski of Vaudeville, will head a fine bill of six vaudeville acts at the Tivoli, Capetown, on July 21st. Alphonse Berg, Lister and Scott, Lyons and O'Moore, Kennedy and Coppin, and Howard and Wyndham will be the other artistes appearing.

JANE PLOTZ'S BOOK OF YOUR OWN ARTICTIC PHOTOGRAPHS WILL BE A REVELATION TO YOU.

"The Man Upstairs" at the Orpheum.

The murder was found to have been committed as he had described it.

The hand moved . . . . . .

What would you do if you had seen the only girl at breakfast in a large hotel one morning, and you had no way of meeting her, of seeing her again, but, through a peculiar circumstance, you noticed that she read the personal column of the newspaper and seemed to enjoy it very much? You would direct a personal to her. That is just exactly what he did, and the next morning he got a reply. He was to address five letters to her, and if they proved sufficiently interesting, a meeting might be arranged.

What to write about? He racked his brain and spoiled many good sheets of paper in the fear that what he wrote would not be interesting enough. Finally, an altercation in the room above his attracted his attention. It gave him an idea, and in five instalments he wrote a very thrilling mystery story based on a murder committed in the room above. He was hopelessly involved.

Then, in the last letter, he explained that it was just a little brain child to satisfy her craving for romance, but in the meantime she had turned his letters over to the police; he was taken into custody, and the murder was found to have actually been committed somewhat in the manner he had described it in his letters.

Now he was in a fix. What did the police do with him? Did the girl stand by him or desert him? Was he able to prove his innocence? All these questions are very interestingly answered in "The Man Upstairs," which comes to the Orpheum, Johannesburg, on July 19th, 20th and 21st.

"The Pleasure Buyers."

"The Pleasure Buyers" are a gay social set who flock around the wealthy Gene Cassenas at the Palm Beach casino. He is engaged to marry pretty Helen Ripley, whose father breaks the engagement upon hearing unsavoury details of Cassena's reputation. During the excitement that follows, five people quarrel with Cassenas and threaten to kill him. When he is found murdered the following morning, it is almost impossible to fasten the guilt upon anyone until it is discovered that Joan Wiswell (Irene Rich) has tell-tale evidence in the Spanish gun with which Gene had presented her.

"The Pleasure Buyers" comes to the Alhambra, Capetown, on July 22nd, 23rd and 24th.

He picked a quarrel with wealthy Gene Cassenas.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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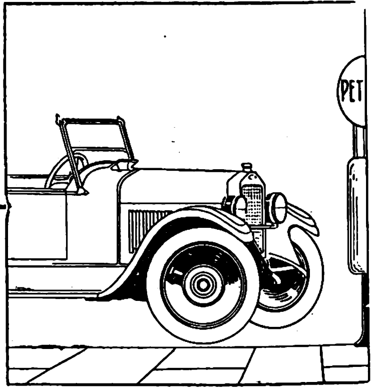

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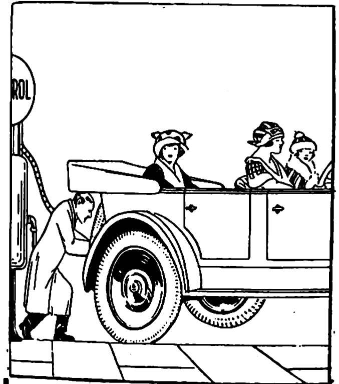

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Charlie Chaplin in his greatest laugh-producing comedy,

"The Gold Rush"

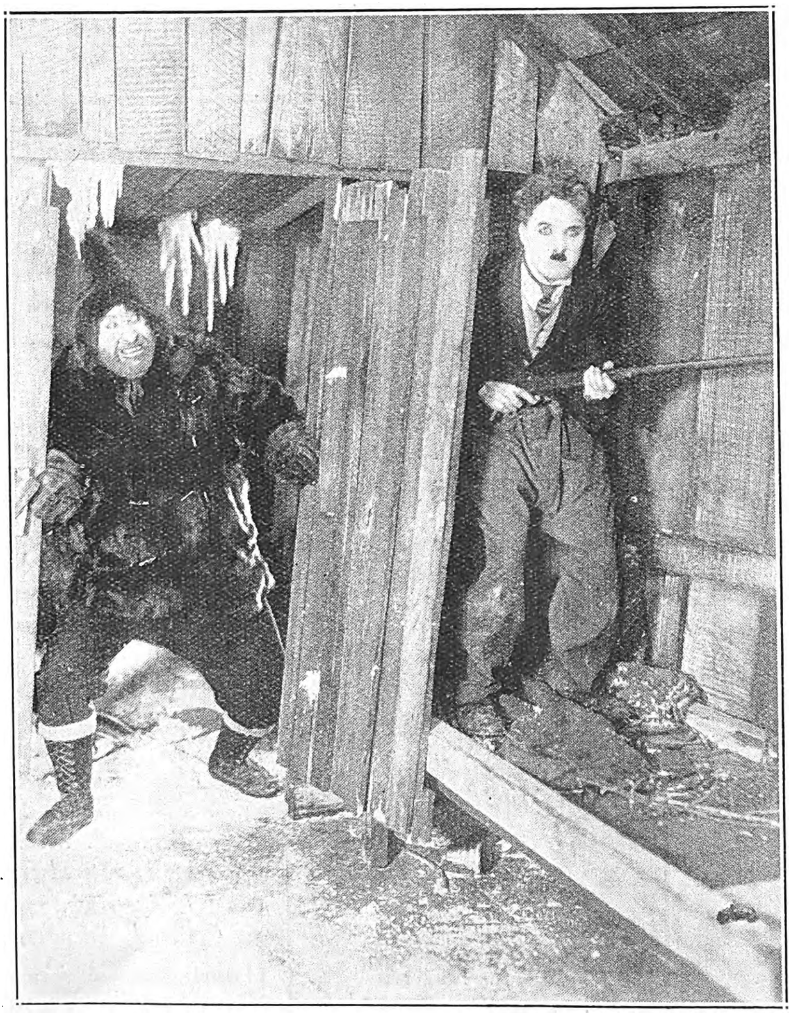
A Super Feature Dramatic Comedy.

A real love story, tenderly sweet, strangely pathetic.

At the Prince's Theatre, Durban,
July 26th.

"Charlie at his Best"

Charlie Chaplin a

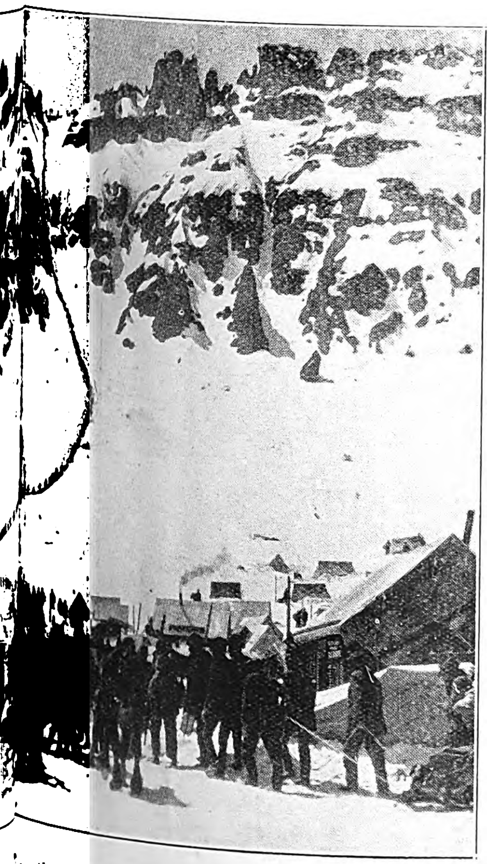


The Lone Prospector waits for Black Larsen, one of the backwash of the underworld, in the outlaw's cabin.

The long line of human ants

Chap he Lone Prospector.

At the point of the gun. The Lone Prospector, Big Jim McKay and Black Larsen meet.



p the snow-clad mountain side.

Georgia, the flower of the dance hall.

Only in Hollywood could these four meet. Arthur Brisbane, the writer, and his daughter, Sarah, meet Harold Lloyd, Mary Pickford and Douglas Fairbanks.

"Contraband."

"Contraband" deals with the comic, romantic and dramatic adventures of a girl who inherits a bankrupt newspaper in a small town. She discovers that the town is being used by a gang of rum-runners as a base of operations. She tries to break this liquor ring up and runs into a lot of trouble.

Lois Wilson is the girl and Raymond McKee is the young professor who forgets his academic training and tendencies long enough to fall in love with Lois and help her to clean up the town. Noah Beery has a rôle very much to his liking, that of a villainous deputy-sheriff, who is in league with the bootleggers. Raymond Hatton is another of the featured players who gives a good account of himself. He portrays the part of a local photographer who is in reality a bootlegger.

The film comes to the Grand Bioscope, Capetown, on July 22nd, 23rd and 24th.

The Deputy Sheriff interferes.

Pamela Passes.

16th June, 1926.

The Curfew.

The curfew has just rung, its notes running like little fiery sprites across the grey dying of the day.

Here, in the magic quiet that lies in the hidden places of London, the curfew is a signal that the night is waxing—that darkness is on her way to us, that lamps must be lit.

For, look, you, it is not now as it was in the older days, when the curfew was a signal for "lights out." It is our signal for lights on in summer and for the throwing on of more coal in winter. Summer curfew opens up vistas of twilight, along which the dreaming heart can run with happiness—but winter curfew draws the curtains even closer and presses large rooms into a smaller limit, and small rooms into that cosiness which breeds confessions and confidences, surmise and drowsy words.

Oh, yes, at all times the curfew is a friend. There are few places in England which keeps up the old custom nowadays. Once, in the heart of Wiltshire, I heard the bell ringing out over the field and lane at nightfall and I believe that in some places in Devon it is still rung at the end of the day.

All things considered. William the First must have been a wise man—don't you think?

To-day is the First day of Ascot.

It began by being cold and showery, and everybody looked at the filmy dresses laid out in readiness and, groaning, took macintoshes and umbrellas. But these were thrown off at mid-day, and when the King and Queen swept down the course behind the prancing white ponies, the sun shone with more than Oriental splendour.

I won't describe Ascot for you—I've done it before, and repeated descriptions of the affair would bore you—and me. Ascot is bright and fluffy and gushing—like a very young flapper. Best of all is Goodwood—of the tweed coats and the brogue shoes and the soft felt hats. Ninon dares not enter the gate at Goodwood—georgette does not know that sacred sod—tweed reigns supreme, a nice brown and green and heather-coloured queen on a throne of straw and leather.

Cricket.

So far there has been none. Even the most climatised English batsmen and bowlers have found it impossible to play in a foot or two of water.

"Well," I said to an ardent enthusiast the other day, "how's cricket?" He looked sadly at the window, down whose face tears were coursing thick and fast, and then he turned to me and said lugubriously: "They looked at the pitch at half past two." As far as I can gather that is all that the test matches will come to—glances at the pitch at intervals during the day. It seems rather foolish to have brought twelve men thirteen thousand miles just to have a look at the pitch. Still, I suppose they think its worth it. It was told me as a positive fact that after the teams had inspected the pitch for the fourth time last Tuesday, two ducks waddled out of some corner and took up their stand near one of the wickets. I have it on the best authority that these ducks, looked unutterably happy, as if they had just entered Paradise.

Rehearsal begins in a Hollywood studio.

CALL AND SEE SPECIMENS OF THE JANE PLOTZ BOOK OF PHOTOGRAPHS.

For my Sins.

I have just been reading, for my sins, a solemn tome on evolution. I have had glimpses into lands I never dreamed of, and my mind is a maze of circles and circumferences. It is very edifying, but I cannot make up my mind whether or not it is a comfort to me to know that I was once a jelly-fish—or worse.

At Long Last.

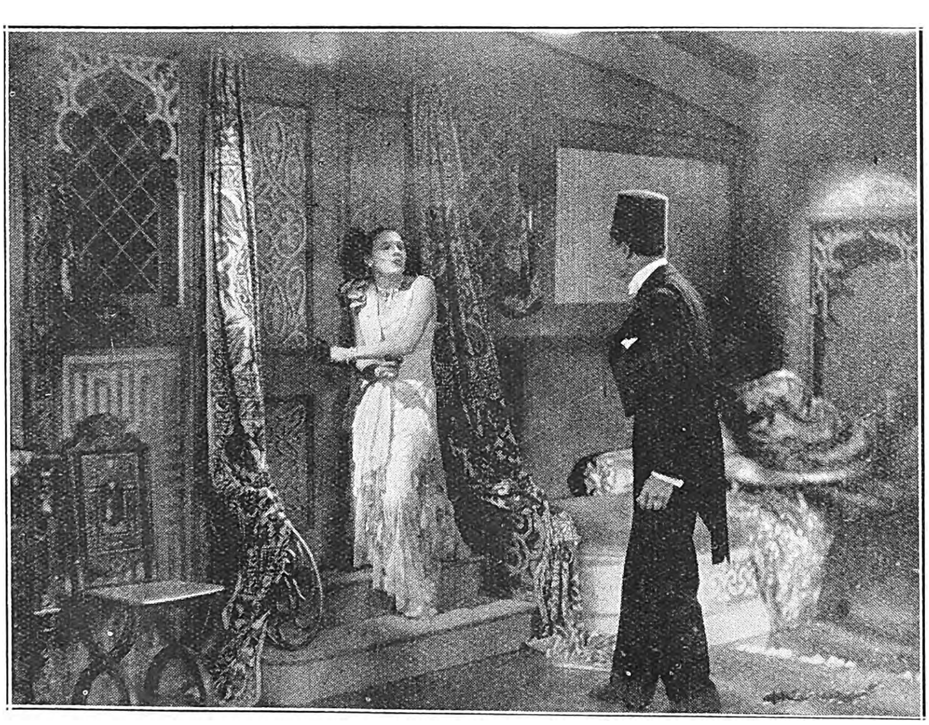
Wembley has been sold at last—but nobody seems to be sure of the name of the new owner, nor has anybody the least idea about the disposal of the buildings. What will be done with the gaudy white Australian pavilion, where Frieda, the cow, whisked her tail so happily for so long, and the yellow New Zealand pavilion, where I so often was regaled with strawberries and cream—what will happen to it? I don't know, but perhaps I'll be able to tell you later. I cannot bear to think that the bright lake, whereon floated little rosy ships and Noah's Arks when the dusk came in, and upon which you could row to India or Fiji for the infinitesimal sum of sixpence (children half-price)—I cannot bear to think that it will become—nay, perhaps the holocaust has already been accomplished—a duck pond. That wide unlovely feet should tread the little coves where water-lilies grew, and harsh duck-voices scorch the air that once knew only delighted laughter—it's horribly unthinkable.

The Russian Ballet.

I have not yet been to the revival of the Russian Ballet. I am waiting until Karsavina makes her appearance in the first London production of the ballet "Romeo and Juilette." The music for this ballet has been written by Constant Lambert.

PAMELA TRAVERS.

Irene Lister, appearing at the Tivoli, Capetown, on July 21st.



There are many surprises in old Egypt.

Old and New Egypt.

The story deals with the adventures of an American couple (Leatrice Joy and Nicholas Ainsworth) in Egypt, who find the rich tomb of the royal lovers, which is being rifled by an unscrupulous Egyptian prince. The action takes the spectator back to the court of Pharaoh, where the foundations of the modern sequence is laid in the poisoning by Pharaoh of his brother and the princess whom Pharaoh has chosen for his bride, because they loved each other. The scenes are highly dramatic and there are thrills aplenty in the action. The picture is well worth seeing because of its beauty and novelty.

"Made for Love" comes to the Alhambra, Capetown, on July 19th, 20th and 21st.

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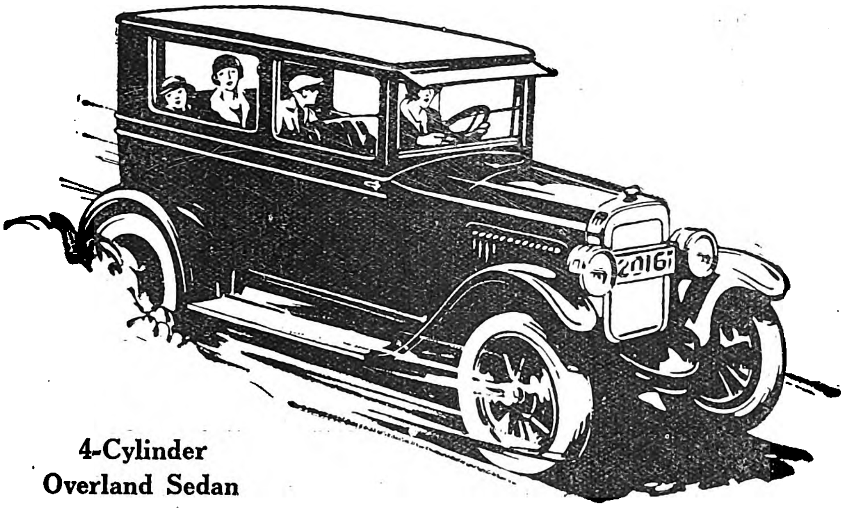

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Wider Seats—the widest of any light car built . . .

Big Wide Windows—More than 20 square feet of window space . . . Extra Wide Doors—easy entrance to both front and rear seats . . .

Very Latest One-piece Windshield—gives clear, unobstructed driving vision . . .

Cowl Ventilator—a modern refinement in closed-car body construction . . .

Triplex Springs—give you 30 added inches of spring support on a 100-inch wheelbase . . .

A 27-horsepower Engine—sturdy, fast, reliable. Notable for its power. Commended by owners everywhere for its amazing economy in petrol and oil . . .

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The Empire.

Snow nor cold does not prevent the average Johannesburger from going out to his favourite theatre and music hall, and it is a pleasant surprise to him on arrival to find that the heating is such that he is enabled to watch the show in comfort.

So big houses have been the rule at the Empire, where Billy Bennett is the star. This week he gave an entirely new programme, which was heartily applauded. "The Call of the Yukon" was a popular number, and "She's Mine" and "If Winter Comes" following close behind. Mr. Bennett is a mirthmaker *par excellence*, and in his ridiculous dress clothes, greased hair and walrus moustache, proves his right to have been the star of the Royal Variety Performance.

Newcomers on the programme are Roberty and Lysiana, dancers of grace; their acrobatic number, perhaps, their best. Mademonselle Lysiana is dark-haired and dainty, and has an attractive personality.

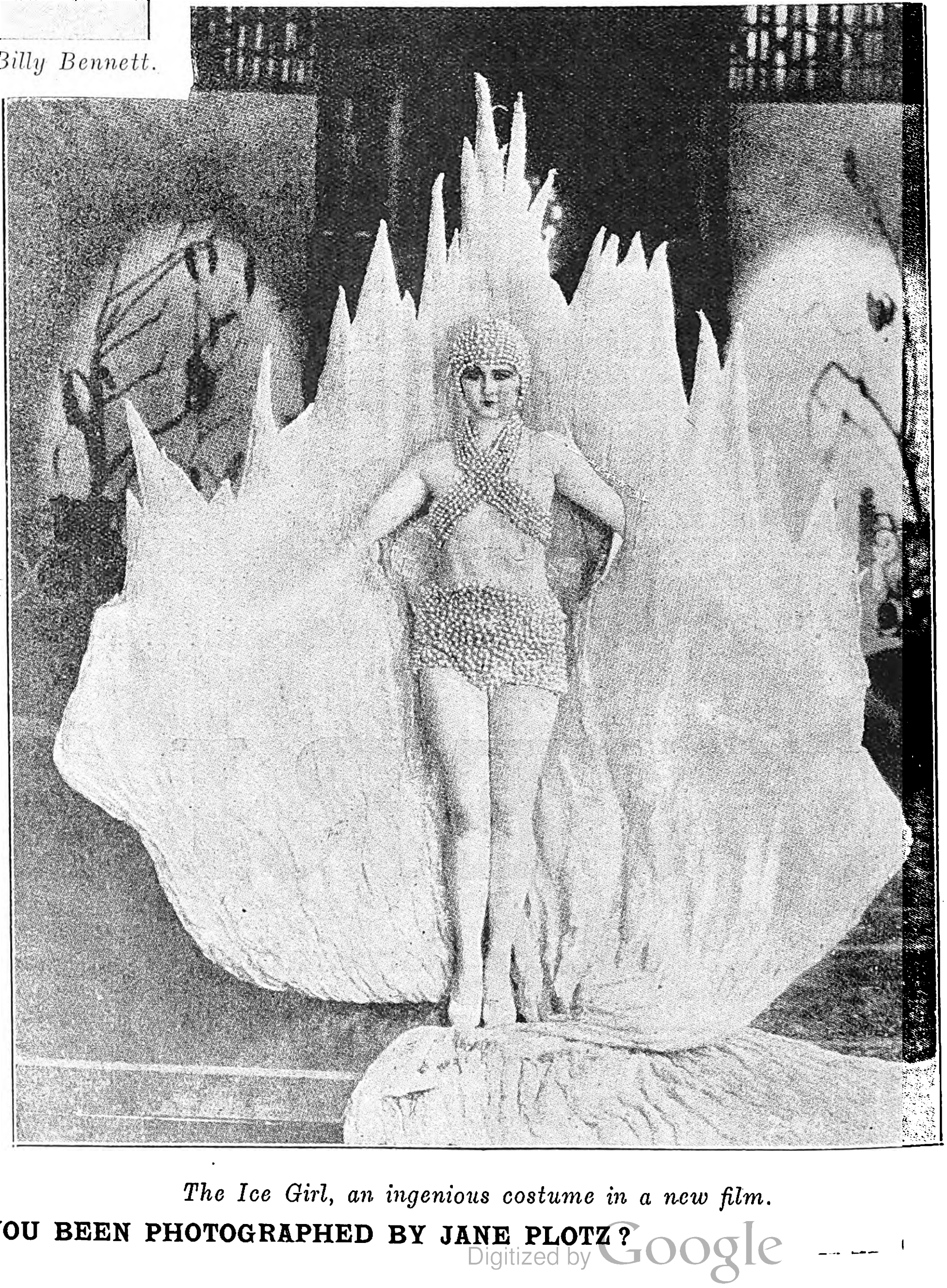
The Musical Astleys gave a saxophone and concertina act that won them rounds of applause and was greatly enjoyed.

Back for a week were the old favourites, Jean Kennedy and Syd Coppin. Mona Grey, in her child studies, was better than ever; Louis Davenport showed new mysteries, and Handley and Celine pleased with their skating. Pansie Maisie and Max are three popular young people who receive a good welcome every evening.

C.R.

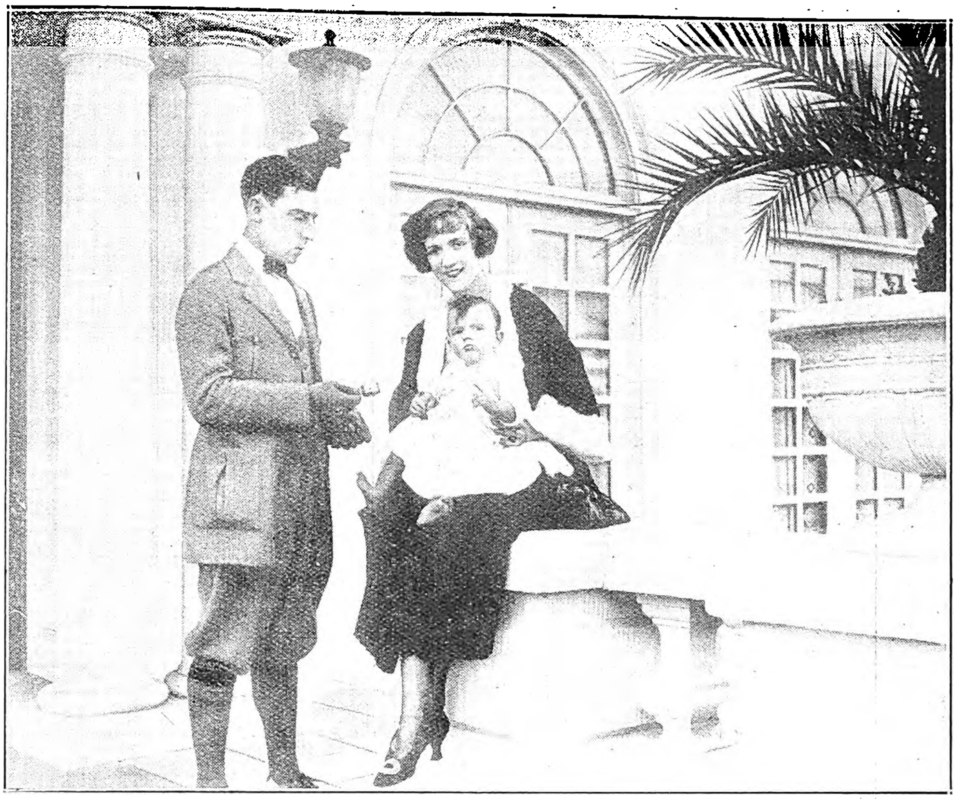
Billy Bennett.

YOU ARE SO BIG AND I AM SO SMALL. *When Viola Dana, who measures four feet eleven and a half inches, looks up at Monte Blue, six feet two inches tall, she realizes just how tiny she is.*


The Ice Girl, an ingenious costume in a new film.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

Ben Zion, of the Isaacovitch Co., who are having a fine season at the Standard Theatre, Johannesburg.



Like his Daddy, Buster Keaton, little Joseph Talmadge Keaton takes life very seriously, but his Aunty Constance Talmadge has smiles enough for the whole family.

"Who Will Replace Present Stars"

There is a fortune awaiting the man or woman who discovers a method of finding the potential screen stars who are numbered among the millions of United States citizens who have not and probably never will ever dream of becoming screen players.

This is the opinion of Al Rockett, the producer, who has spent the last fourteen years in the film game, working in practically every conceivable capacity, from an "extra" to a producer of feature pictures, and who with his brother, Ray, gave to the screen one of the greatest motion pictures ever filmed, "Abraham Lincoln."

"Something must be done before long," says Rockett, "to replace the present crop of screen stars and featured players. They cannot go on forever. The day will come, and sooner than we like to think, when they will have to step aside and either drop out of pictures or fall back on character rôles for their livelihood. The question is: 'Who is to take their places?'

"At first glance, one would think this an easy task. There must be thousands of men and women just as beautiful or handsome; just as clever, and who will photograph just as well. This is true. There must be. But where are they?

"If I would take the time, I could spend fourteen hours a day sitting in my office doing nothing but interviewing men and women who feel that there is a place in pictures for them. They come in a steady stream seeking a chance. I talk with hundreds of them in the course of a year, but, out of the lot, not a potential featured player or star develops. It seems as though the people who want to get in pictures are the ones not fitted.

"Why, out of the hundreds of persons we have tried out and given tests here in New York in the last year, we have not found three who will become even excellent small part players. They do not seem to exist among the great throng who want to get into pictures.

"Walk along the streets of New York or any other big city, and you will see both men and women on all sides who, you know, would make excellent screen material. But they do not seem to be thinking of the pictures as a profession. Go into any hotel and watch the crowds in the dining rooms. You see any number of beautiful women who, without a doubt, have great screen possibilities. Probably most of them are thinking more about their next month's allowance or a

Evelyn Laye, the famous Actress writes to Amami:

ĀMĀMĪ Shampoos

"For beautifying and cleansing the hair Amami Shampoos have no rival. They give full satisfaction."

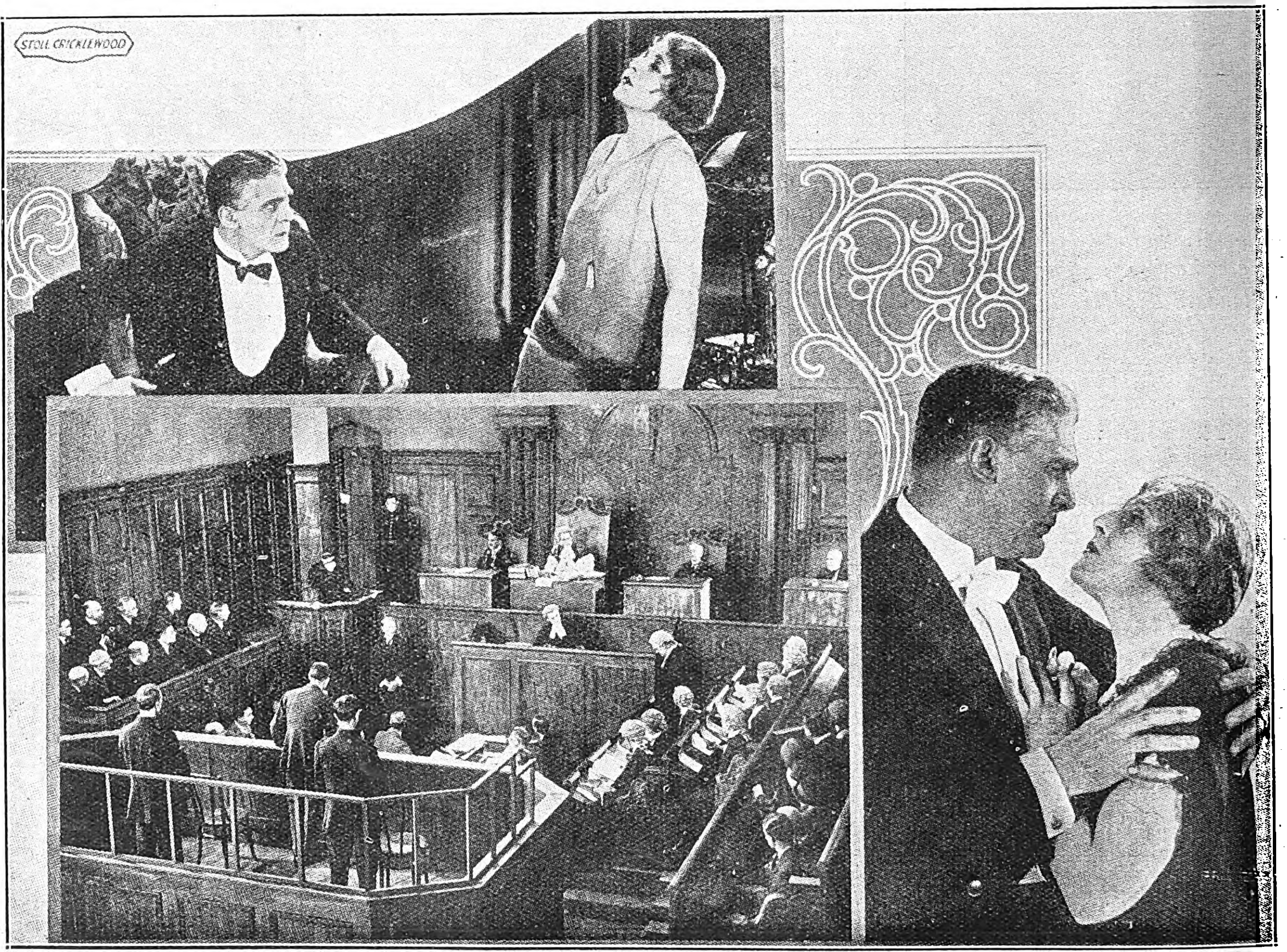
9d. per Sachet from all Chemists and Hairdressers.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

coming bridge game than anything else. But there are screen stars in the rough there. The problem is how to sort them out and get them to the attention of the producers who will be needing them before many years.

"The man who finds a method of discovering the hidden Mary Pickfords, Charlie Chaplins and others, has a fortune within his grasp. These future stars will not be recruited from the spoken stage. A few, perhaps, will find their way in through the 'extra' ranks, but the stars of the future will have to be discovered from the great American public that thus far is not thinking of going into pictures. The question is, 'How are we going to find these people?' The man who discovers the way is a millionaire the day he does it.

"There is a crying need for women who can play leading feminine rôles, but the greater need at present is for women who are beautiful, sweet, graceful and have poise and brains to play what we call the second leads. Constantly we, here in New York, have to send to Hollywood for such players. There are only a few there, so when they reach New York the producers in Hollywood are waiting eagerly for their return to play similar parts there. There are not enough of these women to go around. There must be, in fact there are many of them going about their daily duties throughout the country. But to find them and get them before the camera is one of the biggest tasks that faces the motion picture industry to-day. This is a condition that has always been with us, but as the industry has developed so has the magnitude of the problem of players. The question of player supply promises to be the biggest problem we, of the motion picture industry, will have to solve."



Scenes from "The Last Witness," featuring Isobel Elsom, which comes to the Orpheum, Johannesburg, on July 22nd, 23rd and 24th.

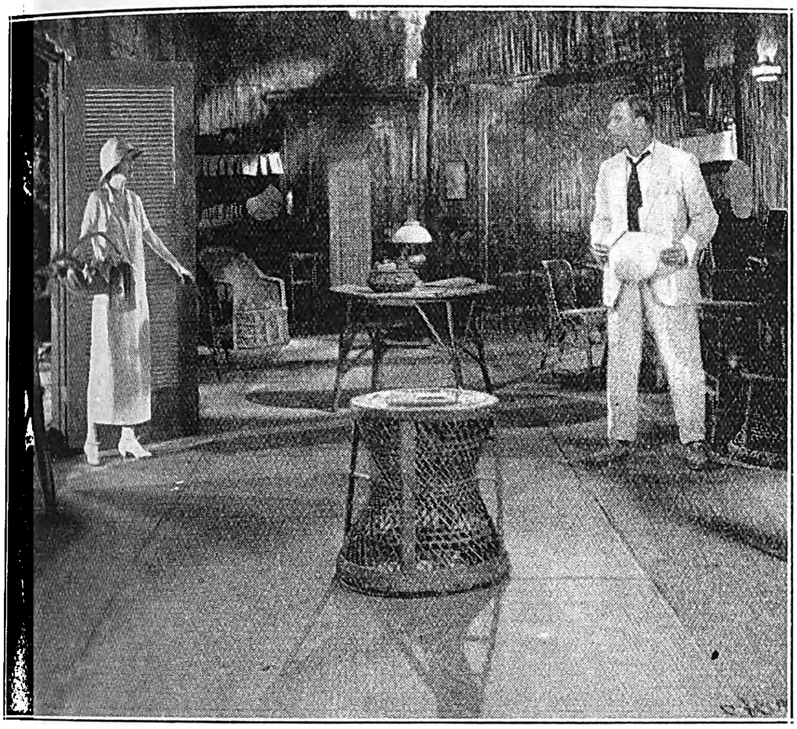
Coming to the Vaudette, Bloemfontein.

"Abraham Lincoln," a fine film of the life of the great statesman, will be screened on July 19th and 20th; on the 21st and 22nd, "Miss Bluebeard"; on the 23rd and 24th, "North of 36th," with, of course, Movie Chats, The African Mirror, Gaumont Graphic, etc.

MILKA & VELMA SUCHARD'S CHOCOLATE

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

"If I Marry Again" at the Bijou.



She lives in the fever-infested tropics .

He saw red for a moment.

With Doris Kenyon in the leading feminine rôle, the story deals with the daughter of a notorious woman who marries a man against the wishes of his wealthy father, and as a result is banished to the fever-infested tropics, there to see her husband die. Heart-broken she returns home, not to wreak vengeance on the virtual slayer of her husband, but to get justice for her child—which she accomplishes in a manner most novel. Miss Kenyon's portrayal of this rôle is said to be one of the outstanding performances of the year, and should not be missed when " If I Marry Again " comes to the Bijou, Johannesburg, on July 19th.

South African
Sincerely
Vera Reyno

Vera Reynolds of the lovely eyes.

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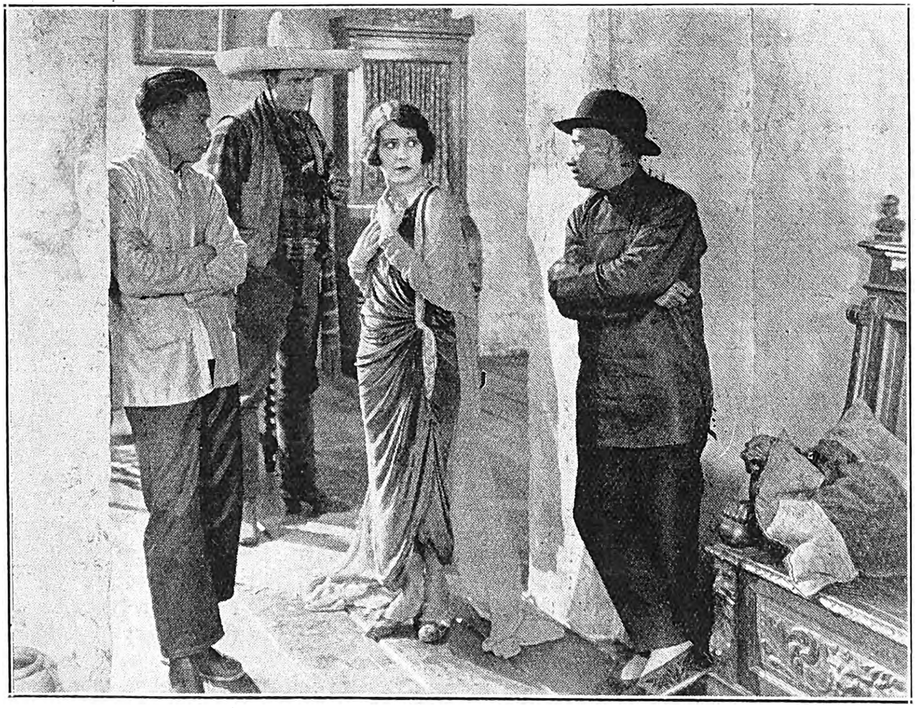
RED DAISY TEA IS THE BEST—TRY IT.

Let Women Alone.

Ethel Wales, one of the foremost character actresses in motion pictures, gives a superb performance as Ma Benham, whose "go-getter" son, Tom, brings her to the big city and commands her to lay off the broom and washboard and be a lady of leisure. But inactivity soon palls and Ma is miserable. So she dusts off the broom and gets busy, but Susan, hired by Tom to see that Ma keeps her hands folded, is close at her heels and spoils her fun. However, Ma stands just so much, and then she takes the reins and makes things hum! Pat O'Malley plays the well-meaning insurance solicitor, Tom, with his usual spirit and charm, and Wanda Hawley is exceedingly sweet as the lovely young mother who captures Tom's heart. Wallace Beery, shorn of his usual villainy, is screamingly funny as an old tugboat captain.

The film comes to the Carlton Bioscope, Johannesburg, on July 19th, 20th and 21st.

Two in a car.



Phoebe Joyce comes in search of her father.

Smugglers, Spies, Mystery and Thrills.

Kenneth Harlan is seen as an Irish-Spanish hero who outwits a gang of smugglers, whose operations have been baffling government officials. They have been bringing Chinese into the country and have a large haunted house as their headquarters. To this house comes pretty Phoebe Joyce (Patsy Ruth Miller) in search of her father, who is held prisoner by the smugglers.

In an exciting game of wits, in which the cook (Heinie Conklin) comes in for some of the fun, the outlaws are brought to justice. There are a number of furious fights, there is misunderstanding between the young lovers which threatens their romance, and there are thrills and mystery.

It has everything that makes for thrilling screen entertainment and is a thoroughly enjoyable photo-play.

So you will enjoy "The Fighting Edge" at the Grand Bioscope, Capetown, on July 19th, 20th and 21st.

Comediennes are Born—Not Made.

According to a famous producer, a comedienne is born, not made. This is one reason why they are so rare. Much more is expected of a girl than of a man in comedy, whether it be slapstick, comedy-drama or so-called subtle comedy. She must be funny without being coarse. She must be able to appear in grotesque clothes without being repulsive, and she must be awkward without being *gauche*. A certain quality of winsomeness with a genius for being funny makes a real comedienne. The public is jealous of its favourites. A pretty girl must be charming under all circumstances: tripping over a rug, leaning over a washtub, or scrubbing the kitchen floor. Cinderella's fame didn't come from the fact that she carried out ashes, nor because she had a dainty foot. It was the combination of the two. Comedy is largely a matter of contrasts: the more stupid the setting, the greater foil for the talent and beauty of the comedienne. Every comedienne must be a Cinderella in a sense.

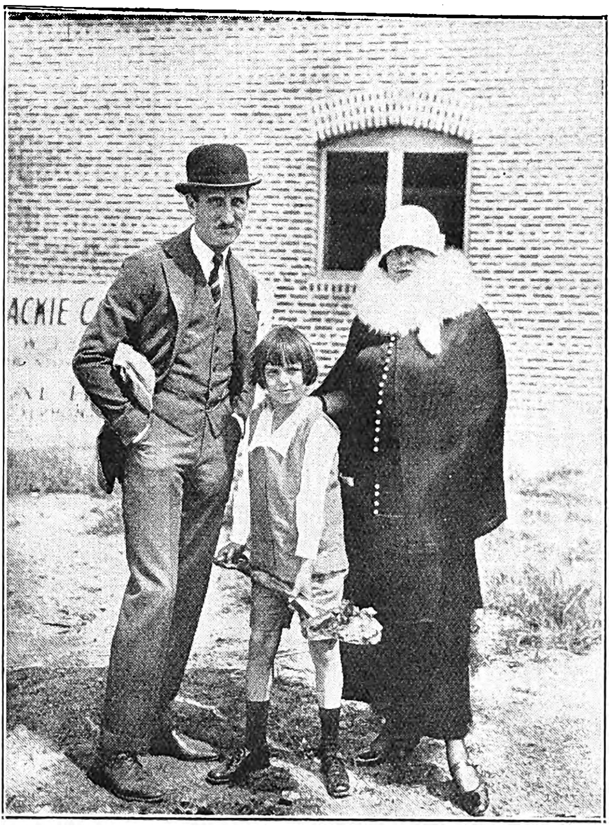
ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

Betty Bronson's Thrill.

Betty Bronson got a real thrill the other day when she rode from downtown New York to the Bronx in a Lexington Avenue subway without being recognized.

Betty Bronson.

Screen players of prominence rarely use the subway, not because they do not care to many times, but for protection; because when recognized they are forced most of the time to get out at the next station because the admiring public insists on making a public reception out of the ride. So Betty and her mother did some thinking before they decided to use the subway to make a quick trip. However, none discovered Betty, and on her arrival at the studio she declared that she was going back the same way and get another thrill.



Jackie Coogan, the nine year old star, turns the first spade for his skyscraper apartment building at Los Angelos. Mr. and Mrs. Jack Coogan watch him proudly.

Viola Dana on a ten foot springboard.

FRED LAKE, who will be remembered with affection by theatre goers, is back in South Africa, and will open with his pianist at the Vaudette, Kimberley, on July 22nd, 23rd and 24th.

Fred Lake.

Hair-Growing Discovery

Mr. Brittain was bald. His hair grew anew as shown in the portrait. **Many persons**—both men and women—who were completely **bald** have grown a full crop of beautiful hair by using Kotalko. **Marvellous and speedy growth of hair** has been reported even when falling hair, dandruff, and baldness have existed for years.

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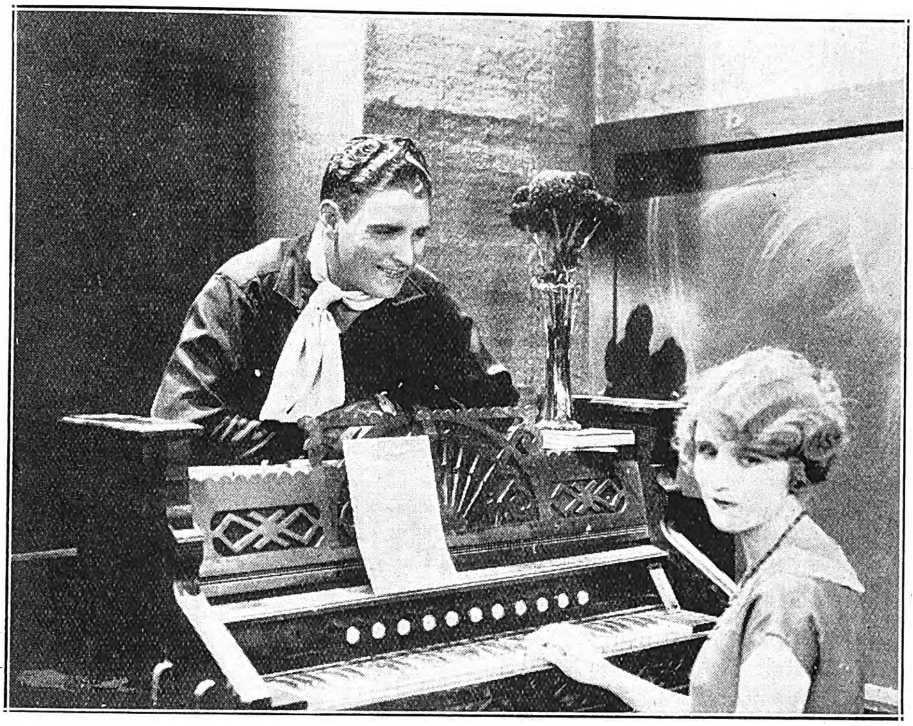
FOR HIGH-CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

Keith Wilbur, the World's Wonder Mimic, who will open at the Criterion, Durban, on July 19th, with the Three Little Maids and Harry Courtney on the programme.



"Jim Harkness" (Fred Thomson) is in love.

Flying hoofs—the roar of the wind in his ears—a spray of stones in his face—the whir of the lariat—the open noose, settling over the head of the straggler bandit—a sudden jerk—the mask, slipping from the robber's eyes—and Jim Harkness is confronted with the younger brother for whom he had sacrificed so much! So "Riding the Wind," coming to Wolfram's Bioscope, Capetown, on July 22nd, 23rd and 24th.

Overland Standard Sedan Has Important Safety Features.

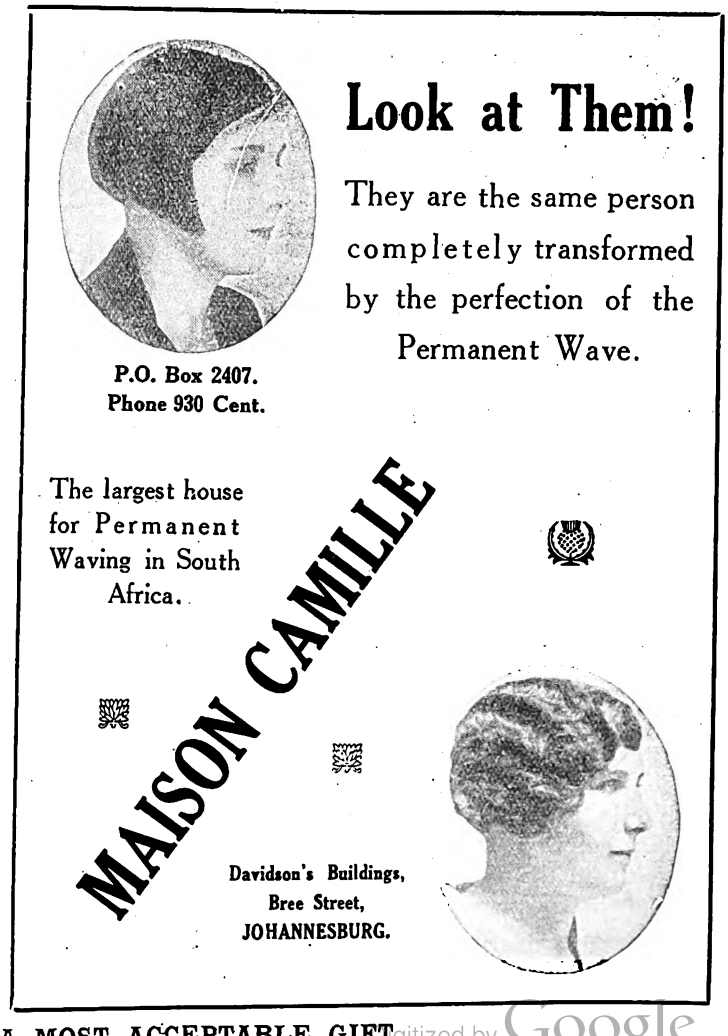
Safety features, so desirable in the small family of one or more small children, provide one of the reasons why the Overland Sedan has gained such unprecedented sales volume.

An unusually heavy chassis, strongly reinforced with heavy cross members, provide a rigid framework upon which the strong body is mounted. In addition, the absence of rears doors in the Standard Sedan provide an ideal car for the small family, dealers, report, in that the children may be turned loose in the rear compartment without fear of injury because of there being no doors to be opened by childish hands.

Another important feature in the Overland Sedan that appeals to many purchasers is the one-piece windshield and the small and narrow corners posts that provide an unobstructed view of the roadway at all times. The usual heavy corner supports are replaced by light but strong posts that never cause a driver to entirely lose sight of vehicles approaching from all angles, while the one-piece windshield gives absolute freedom of vision to the driver, and does away with the blinding separating strip between the usual two glass sections.

In addition to the installation of one-piece windshield, a full nickeled radiator shell and headlamp rims are standard equipment. Both front and rear seats of the Overland Sedan have been widened and deepened to provide plenty of room for five passengers, while the tilt of the backs of front seats have been changed to provide unobstructed entrance to the rear seat.

Long and narrow windows, with the long and low lines of the car add much to its appearance as well as to increase the vision and ventilation of the car. The wider doors, hung on solidly built hinges, contribute to the long lines of the car, which have been greatly improved. Dealers' orders are producing a veritable flood of business at the Willys-Overland factory, and every unit at the big plant is forced to work capacity to keep pace with the enormous sales volume for the sedan.



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Racing Notes

By "Observer."

The motordrome at Auckland Park is now nearing completion. Unfortunately the banking at the north-eastern end obscures the horses between the seven and six furlong posts.

Moosme, winner of the July Handicap, was struck out of the Clairwood Winter Handicap at 3.20 p.m. on Monday, July 12. Bird of Prey was scratched from the same race at 10 a.m. the following day.

Caissot (Gay Crusader—Keysoe), who won the Prince of Wales' Stakes at Ascot for Lord Derby, impressed some of the English critics, who say he is likely to play an important part in the St. Leger.

The trouble between the Owners and Trainers' Association and the West Rand and Springs Racing Clubs over the question of stakes has been settled, and racing on the courses of these clubs will be resumed shortly.

At New Clare, on July 7, Bright won the first leg of the double, but he was not coupled with either The Mayoress or Julep, first and second respectively in the second leg. The money was, therefore, carried to the third horse, Bowler, who had been taken five times with Bright, and the dividend over these was £72 2s.

Red Falcon, winner of the two-year-old event at Auckland Park, is by Suneager out of Red Ada, a half-sister to Flush of Dawn, who was by Suneager out of Red Vixen. Red Falcon is thus nearly an own brother to Mr. H. C. de Meillon's champion mare, who has just been retired to stud.

G. Nicoll fell off Sun Lad in the Berea Handicap at Durban on Saturday. His mount overreached himself, which caused him to come down on his head, and Nicoll was dislodged. Beyond a shaking, he was unhurt, but did not ride any more during the afternoon, so that he had a blank day. On the other hand, L. Hammon consolidated his position at the head of the winning jockeys' list by riding two winners at Auckland Park.

The July meeting of the Durban Turf Club was brought to a conclusion last Saturday and, as was the case on the first two days of the fixture, the attendance was large. Over the nine events the totalisator handled £34,773 10s., which brought the aggregate for the three days to £115,082. This is the best handled by the club since 1919, when £121,300 went through the machine, but in those days there was no double tote to swell the takings.

Prior to winning the African Breeders' Plate, War Office, who started at 25 to 1, had not won a race, but in each of his last four races had run second. Bred by Mr. A. Forbes, he is by the successful sire, Brown Ronald, out of the William the Third mare, War Map. As a yearling he was purchased for 600 gns. by Mr. M. Lipschitz, who is at present on a holiday in England. Later in the day, the same owner won a race with Hawk's Eye, and both of these are trained by W. W. Pickering.

Books got another turn up when The Roc won the Grand Stand Handicap at 20 to 1. This winner comes from Capetown and is owned by Mr. George Marcus, who missed bringing off a big coup when Narrow Gauge was beaten in the July Handicap. The Roc has won races at Capetown, but failed to score when she competed at the Johannesburg Turf Club's Summer Meeting.

Very few punters did much good over the Durban July meeting, and on Saturday last only one favourite won. This was Village Curate, who was sold subsequently to Mr. George Lee for 500 gns. The two important races proved pitfalls for followers of the money. For the Merchants' Handicap, for which there were only seven runners, Torchlight started at evens, but finished last. His rider, S. Gorton, says that Torchlight met with interference shortly after the start. The race was won by the imported gelding, Canon Resy, with Spanish Rose second and Fordwych third. This was the only big event won by a local horse at the meeting.

The Durban owned Attar of Roses II., who started at 11 to 10 on, had been beaten in the previous race, the Berea Handicap, by the Rand owned Alastair. One would not pick out Attar of Roses II. to see out two miles, as he is by Unequalled, but he stays fairly well, and evidently gets his stamina from his dam, Rose Ash, who is by John o' Gaunt. When Mr. J. Hollis fancies one of his horses he bets heavily, and the failure of Attar of Roses II. must have proved very costly.

Alastair, winner of the Berea Handicap, is an imported gelding by Polymelus out of Joie de Vivre. He was bought by Sir Abe Bailey as a two-year-old for 400 gns. and shipped to Capetown. There he won three races in Sir Abe's colours, but when transferred to the Rand, where he was trained by W. L. Randall, he failed to score in the black and gold hoops. He was afterwards leased to Mr. A. M. Brennan, whose colours he carried on Saturday. On the track Alastair is a good horse, but has the reputation of being faint-hearted, but, like so many rogues have done before, Alastair, caught in a galloping mood on Saturday, downed one of the hottest favourites that ever contested a Berea Handicap.

Entries for the Johannesburg Pony and Galloway Club were not as good as anticipated, with the result that the card has been curtailed from seven to six events. The following may run well:—

1.55 p.m.—Moderate Handicap. Six furlongs.
Green Star, 1; Hoar Frost, 2; Fraulein, 3.

2.30 p.m.—Galloway Handicap (C). Five furlongs.
Black Watch, 1; Phyllis III., 2; Better Land, 3.

3.5 p.m.—Pony Handicap (A). One mile.
Bombardon, 1; Bushy Park, 2; Miss Wilfrid, 3.

3.45 p.m.—Galloway Handicap (A). One mile.
Wilsan, 1; Flossey, 2; Harebell, 3.

4.20 p.m.—Pony Handicap (B). Five furlongs.
Mr. J. Gard's elect, 1; Sylvabelle, 2; Newsboy, 3.

4.55 p.m.—Galloway Handicap (B). Six furlongs.
The Quest, 1; Wild Ray, 2; Brown Feather, 3.

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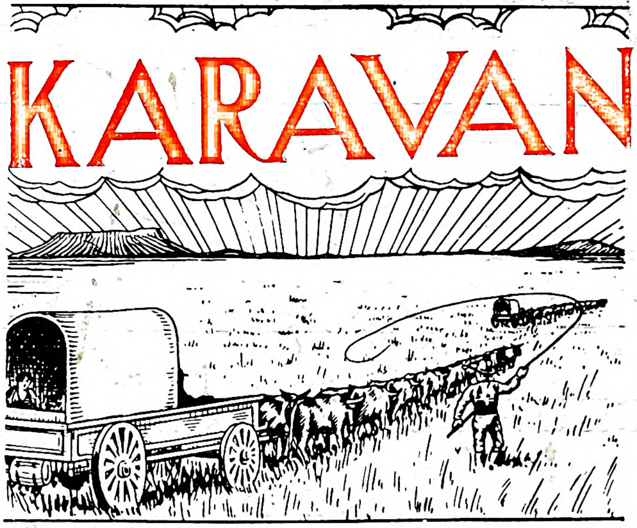

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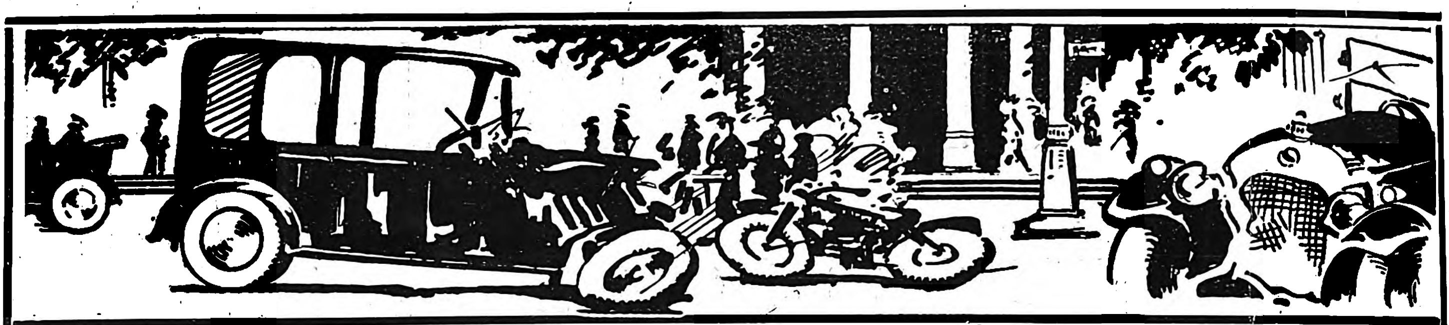

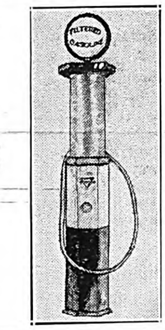

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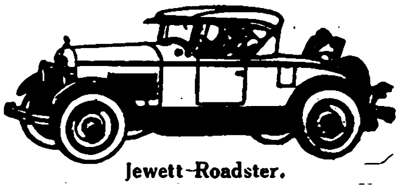

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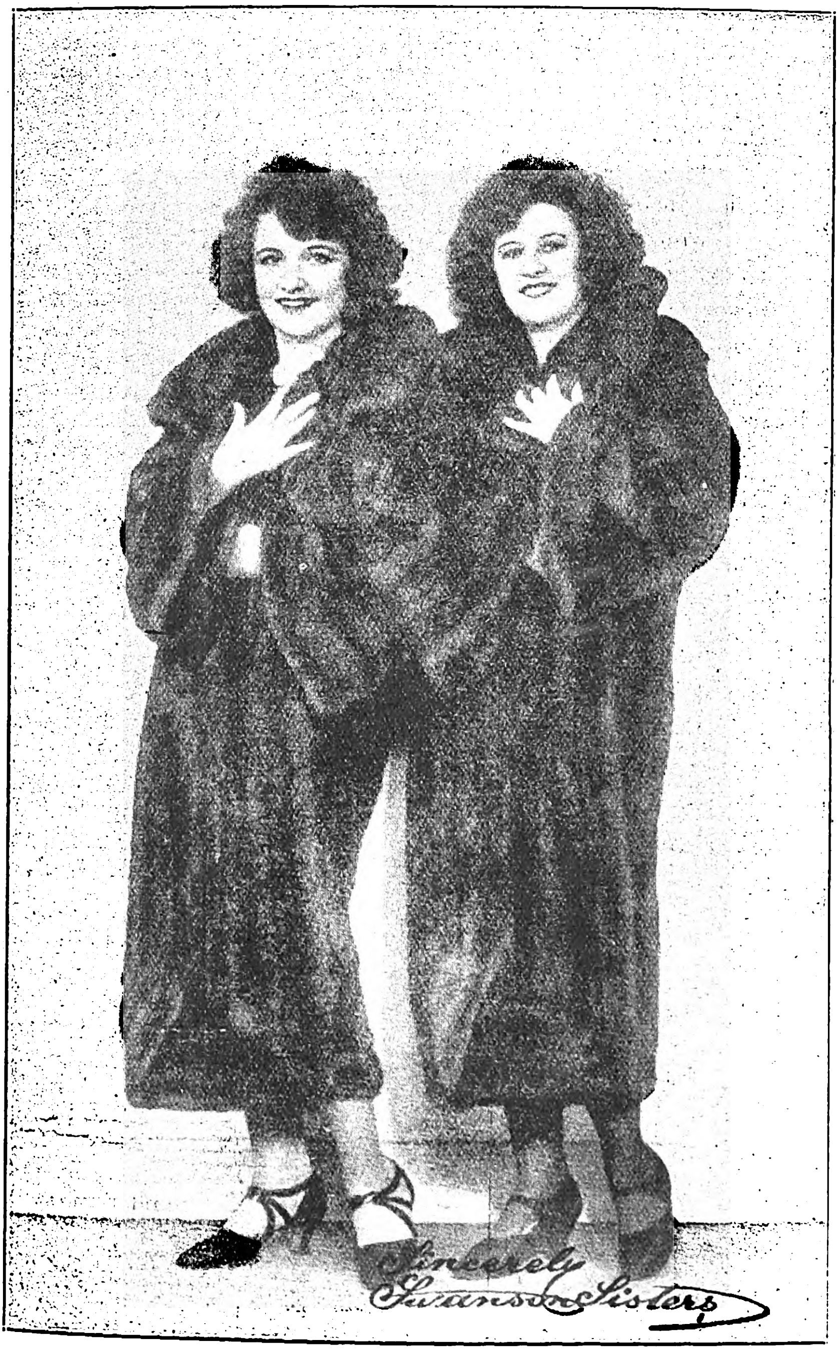
STAGE & CINEMA.

VOL. XX. No. 573. SATURDAY, JULY 24TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



The Swanson Sisters, who, with the Rigoletto Brothers, will be starring at the Empire, Johannesburg, on July 28th. (See page 7.)

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"Mercenary Mary."

They've arrived, the "Mercenary Mary" Company. You'll find some of the principals' photographs on the centre pages. Joyous, bright and gay, they come from London to sing to us the catchy songs and dance the dozens of dances in the play. If you loved "Nanette," well—you'll go crazy over "Mary." You'll be singing, humming or whistling "Tie a string around your Finger," "I am thinking of You," "Dipping in the Moonlight" and "I'm a little bit fonder of You." For sheer joy of life and fun you will join in and sing too, when "Mary" makes her bow at the Empire, Johannesburg—August 2nd.

The Plot?

Two young men in love with girls of whom their rich relations disapprove, concoct a wild scheme to arrange a "faked divorce." Everything goes wrong. Grandfather, uncle and husband enter at exactly the wrong moment. It's a really good farcical story. Then there is a very pretty chorus in wonderful gowns, of which I shall tell you next week.

Advance Booking.

Just a word in your ear! £30,000 worth of tickets were sold in London before the curtain went up on the opening night. Isn't that enough?

The murder of "Maurice Meister" (Dennis Neilson-Terry) in "The Ringer."
[Photo: African Film Productions, Ltd.

Horace Kenney.

To Introduce You.

The first comedian's part in "Mercenary Mary," which is being made famous by A. W. Bascomb in London, will be played in South Africa by Horace Kenney, a well-known English comedian, whose photograph you will see on the centre pages.

Of a Theatrical Family.

Mr. Kenney comes from a theatrical family, his father having been with Sir Henry Irving in all of his famous plays. His mother was a well-known actress at the old Gaiety Theatre, so with this family tree, it is not strange that Horace Kenney has taken up the stage as his profession in spite of the fact that his father did everything in his power to prevent him. However, young Horace triumphed eventually over his father's prejudices and over all the obstacles such as office work and mining engineers' offices, which his parent put in his way. He at last wormed his way on to the stage managing staff of one of Bert Coote's plays, and from there went on to grease paint and the footlights.

A First Part.

"One of my first parts," says Horace Kenney, reminiscently, "was called 'The Dodger' in 'The Beggar Girl's Wedding,' which I played with Melville, and after that I went into stock season at Nottingham and played every conceivable kind of part from an Abbot to a drunken warder. One of my most exciting parts was that of the jockey in 'The Whip,' a very popular melodrama. I remember that at one performance I had to ride a horse which was, to say the least of it, unused to publicity. He dashed on to the stage and, kicking out his hind hoofs, landed the man who was playing 'Lord Beverley' into the orchestra, and tossed me, his rider, over his head into the same place. You will see by this that I lay no claim to being a great rider. I remember being in pantomime and going on from that to the music halls in a knockabout show called 'Repairs.' In this company was no less a person than Charlie Chaplin. I was chosen to understudy him in his part of 'Plumber's Assistant' at the noble wage of twenty-five shillings per week, and when Charlie left to go on to greater things, I took his place. But my first real hit was in Cyril Maude's production of 'Beauty and the Barge,' by W. W. Jacobs. It was a wonderful play, in which I played the barge boy, and when my father saw me, he began to think that I really could act after all."

Not Only an Actor.

Horace Kenney is not only an actor. He is responsible for the writing of several acts and burlesques; in fact, one of his playlets, called "P. Pipps, Detective," was played by Bert Coote not so very long ago in South Africa.

Although he has not been to the South before, Mr. Kenney has several connections with it, having played with the original "Potash and Perlmutter," who are well known to South African audiences.

He has played at the famous Winter Garden Theatre in London, and understudied the popular Leslie Henson in "Yes, Uncle," and in the production of "Who's Hooper" Mr. Horace Kenney played the part of "Hooper."

His Ambition.

"My ambition," he says, "is to some day write a play that will count—a problem play, if you like. I do not want to spend all my energy in writing ephemeral comic burlesques. I want to write my play well and see it well acted. That is all the ambition I have for the moment."

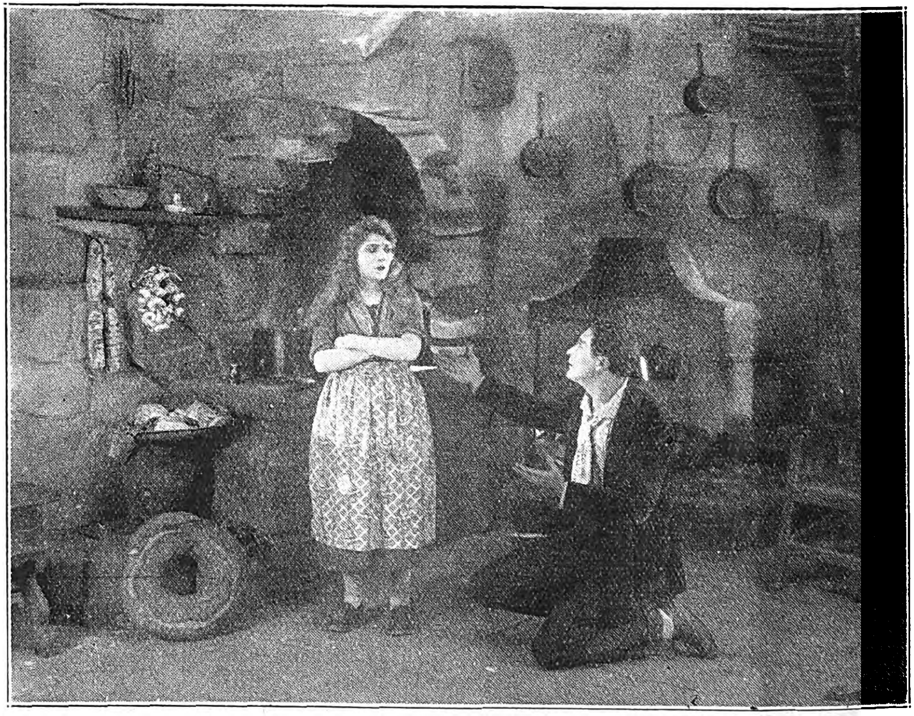
"Love Light" at the Bijou.

Angela Carlotti (Mary Pickford) presides over the house of her two orphaned brothers, Antonio and Mario, in a little fishing village bordering on the Mediterranean in Northern Italy. Antonio and Mario spend their days fishing off the lighthouse, Angela caring for the little stonehouse, the barnyards and gardens They are all young and, boylike, the brothers slip as much of the work as possible upon the apparently tireless shoulders of Angela. They have only to remark that a certain job is too hard for any woman, and Angela flies at it and labours along, while they recline in the shade, audibly marvelling at her strength and cleverness.

Angela is being courted by Giovanni Novella, who is held in contempt by the fisher folk because, instead of handling the nets and rowboats, he raises flowers for the perfume market of Genoa. In time Antonio joins the army of his country, and a little later Mario also enlists. Giovanni is still at home, and Angela voices her contempt at his apparent lack of patriotism; this decides for Giovanni that he should go, and he returns blinded. During his absence, Angela cares for his gardens, and also takes the lighthouse-keeper's place. One day Angela comes upon the unconscious form of a sailor, a big, handsome foreigner, who claims to have deserted from his ship. Angela falls in love with him and they are married. A little later she hears of the death of her two brothers. How the stranger proves to be an enemy of Angela's country, and how Angela sacrifices everything in order to protect not only her neighbours but her enemies, is presented in a series of startling situations.

Go to the Bijou, Johannesburg, on July 26th and see "The World's Sweetheart."

Angela, the Light of the Lighthouse.



Giovanni pleaded his cause.

"That's Enough of that, George!"

The clever Scots comedian, J. A. Powers, will open at the Orpheum, Johannesburg, on July 26th, and will tell you a number of really new Scotch stories. His eccentric dancing is a feature of his act.

J. A. Powers.

Wedding Bells.

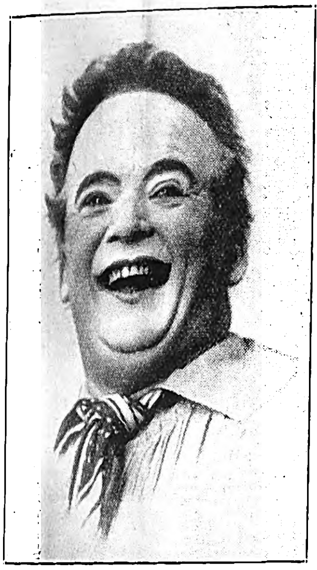
The wedding took place early this month, in London, of Hilda Glyder and Harry Weldon.

At the Grand, Pretoria, on July 26th, the Three Little Maids and Yost and Clady will be the acts. The latter is one of the finest clay modelling acts we have had in South Africa, and added to the artistic way in which it is presented, Yost has a keen sense of humour.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

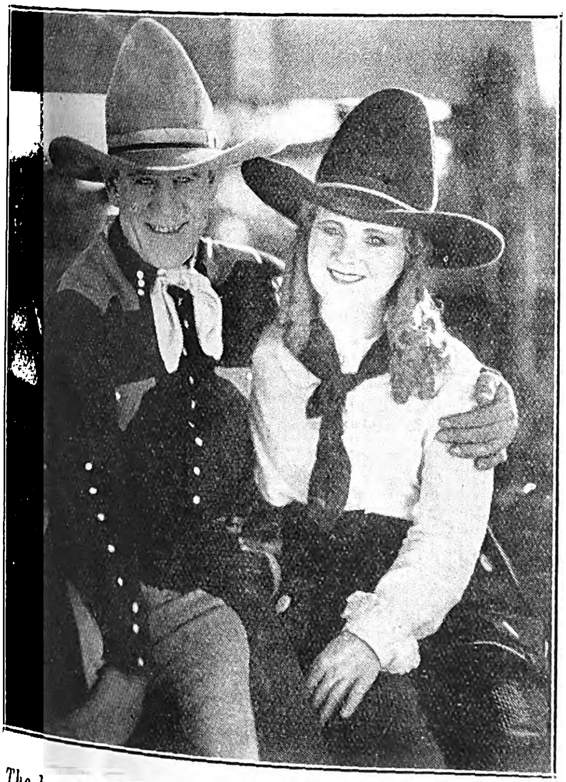
Life in Africa.

(By Jack Lane, who arrives in South Africa next month.)



Jack Lane.

Oh, yes! I have been to Africa before. I was quite a boy then, and so the prospect of seeing it again is very alluring. Those were good old times in Johannesburg in 1904. Plenty of money and plenty of dust, but the people were splendid. I had never been away from England before, and my trip was full of scares. After leaving Southampton we were held up for several hours in the Channel through a heavy fog, and one night the "Carisbrook's" siren shrieked out in the darkness and scared me to death. And all the lights went out at the same time! This was too bad. But when the steward came along with a lamp, and explained that the siren was blown for emergency and, at the same time, the electric light had fused, I breathed again. When we arrived in Table Bay we were once more held up on account of fog, and finally, when we arrived in Johannesburg, it was only to find the place in the throes of bubonic plague. This was the last straw. I wanted to go back home, but I am very glad now I didn't. I had a wonderful time, although the plague was very bad in Johannesburg and great precautions were being taken by the authorities. We arrived in Johannesburg on the Friday and were to open at the Empire on the Monday following. On Saturday morning I was in the Market House with a juggler in the same company who was buying turnips, which he used in his act. We had only just got clear of the place when it was surrounded and everyone there had to go into quarantine. If the juggler and I had been there another minute or two we would have been put into quarantine and there would have been two turns short at the Empire on "Monday next." I had a fine time in Johannesburg and Capetown during the three months I spent there, but I could never reconcile myself to the mosquitoes and locusts. I was always worried about them, but then that was part of the fun. I cannot say or tell one-tenth of my adventures in such a short article as this, but I would inform readers that I was the very first artist to perform in the present Empire in Johannesburg. I sang a song in the middle of the stage, but my appearance was neither orthodox nor official. There was no audience, no lights, no orchestra, no scenery; in fact, to be candid, there were only three parts of the theatre. It was in construction at the time and the roof was only just on. The stage had not yet been "planked," and I gingerly walked across the open beams to the centre, sang my song, and tried to keep my balance, to the amusement of the plumbers, carpenters, painters, etc., who were my only audience and cheered me for my efforts. Thus was I the first performer in the Empire.



The lovers in "The Forbidden Range," coming to Wolfram's Bioscope, Capetown, on July 29th, 30th and 31st.

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Pamela Passes.

The Theatrical Party.

The garden party was very enjoyable. It was a wild and riotous affair, being a theatrical one. All the famous people from behind the footlights were there—most of them standing inside the little fences of stalls or spruiking outside diminutive theatres. "Roll up—roll up—roll up and lift the rabbit." Hearing these words shouted behind me, I began to imagine that I was with Alice in Wonderland. What would Alice have done, I thought, if she had been asked to roll up—to roll up and lift the rabbit? Perhaps she would have remarked in her demure little voice that it was "a very peculiar request," but I think her kind small heart would have prompted her to attempt the feat. I turned to find Leslie Henson behind me. He was spruiking for Fay Compton's side-show, in which, if you could lift the abnormally large rabbit by the ears, you might win ten pounds. I tried the rabbit. He wouldn't budge. And presently the spruiker was urging me to take an interest in a book he was making for the Chorus Girls' Stakes. For this part he hastily donned a small bowler hat and a thick black moustache and looked exactly like Sir Alfred Mond.

The Giggle Theatre.

There was the Grand Giggle Theatre, with the impeccably-profiled Ivor Novello in charge. Inside the theatre Sir Gerald du Maurier had flung his knighthood to the winds and appeared as Lady Regular Hussy, in endless pearls and an Eton crop. Gladys Cooper was there too. "Hoi," she said to me in broad Cockney, "you bin to the winkle stall yet?" On hearing that I had not yet graced that edifice she led me thither. Tallulah Bankhead, playing the coolest part of her career, spread out her charms behind the ice-cream bar. The crowd of people round it was so busy watching Tallulah being very extra Tallulah that it forgot to eat its ices—but nobly forfeited its shillings.

Oh, it was a very wild garden party, that one. I think that in many cases the roses had need of blushing. However, one could have as many strawberries as one liked—bright frolicking strawberries, who kissed the cream and reddened it with their lips.

I think the Theatrical Garden party for this year must have totted up at the end of the day many hundreds of pounds for the children of departed actors.

The Ghost of the Royalty Theatre.

While I am in the vicinity of theatres, I must tell you about the ghost in the Royalty Theatre, who, though she has haunted the place for years, has just been made public. A stage manager, coming out of the theatre after an evening performance the other night, noticed a figure in the front row of the stalls. A nice little fiftyish woman, wearing a grey bonnet with a veil and a grey cloak. Thinking the figure was a member of the audience who had fallen asleep during the play, he pointed it out to his wife, who could not see anything. She has been seen many times—this small grey ghost—sometimes she modestly takes her place in the pit, but then a need for publicity comes upon her and she goes into a box, never delivering up a ticket, but walking straight through the attendant. Nobody knows the name of the grey little ghost. Perhaps she is somebody who found much solace in the mimic world when she was alive, and who now returns to the corridors of her delight. Perhaps she is the wraith of a little actress who cannot bear to give up the glamour of rising curtains, the scent of grease paint and the blare of footlights, even though these last be not upon her own lips nor before her little feet.

Wimbledon Again.

I was there yesterday watching the King and Queen presenting the medals to the tennis champions. Somebody, thinking me a tennis-fiend (through my occasional notes on the game, I suppose), has sent me what I take to be a very valuable collection of prints of tennis champions since 1884. I wish I could show them to you.

Fashions in 1884.

Miss M. Watson, the first one, is standing in a sort of "on guard" attitude. On top of her is a hard straw hat. She wears a high stiff collar, beneath which juts out a sort of square cliff of starched linen. The cliff, a few inches down, turns into an infinitesimal isthmus, which widens to an enormous promontory of flares and gussets, which spread down to the ground and trail a little about the feet. Miss Watson's costume must have made rallies impossible. Miss Bingley looks as if she had come out of a Jane Austen novel—*her* straw hat is decked with a lace veil, for she is a modern—she is 1886. She is less cliffish in front, but more so behind. I suspect her of a bustle. Miss Dod (1887) is a darling. Oh, and devilish! For she is wearing a man's white cricket cap, and her white dress is draped about her like a Roman toga. And her ankles are showing. Dashing Miss Dod! She looks boyish—I feel sure she would have a deep gruff voice. 1902 is Miss Rice, who is leaping in the air like a young chamois. *She* has a white bell-topper and a high collar, and a skirt which, though honestly flat in front, gushes out in a conceited fountain at the back. While Miss Rob—the most business-like of all—has returned to the straw hat (but a black one). But even she has her own particular touch. She has a rose—red, I expect—tucked into her belt. Miss Sutton (1907, U.S.A.) is the gem of the lot. She has stretched herself into a sort of "S" as she reaches up to serve. Head back, chest out—rest of her, back—she would have made a perfect guardsman, in bearing if not in shape.

And in 1925.

The last is Suzanne Lenglen, of 1925. Suzanne, I fear, is losing her nerve. Although she won yesterday, she really didn't deserve her victory. She sent several balls into the net and repeatedly served doubles and went beyond the back line. Nobody can wrest her triumph from her yet, but unless she gets back into that old taut style of hers she is in for it sooner or later. This is not written on my own authority, but on that of a noted tennis player who was sitting just beside me.

Last Sunday I went to the Zoo with a Fellow.

I did go to the Zoo with a Fellow, but not the sort that one meets in Limehouse or in the Sydney Botanical Gardens. To go to the Zoo on Sunday you must go with a Fellow—of the Zoological Society! For these portals are not opened to the ordinary public on that sacred day. It is a nice Zoo—a very nice little Zoo, and the two people, aged five and four, who went with us thought it the nicest Zoo in the world. We saw the Tigon (or, if you prefer it, the Liger), which is half a lion and half a tiger, though which half is which I cannot tell you. And we saw many monkeys, whose antics made me realise the enormous insult flung at the human race by Darwin. And we saw the bears, and gave them cherries. But we did not ride on the elephants, because it was their day at home. However, we called on the new white elephant, who isn't white really, but only pink; and we went to see Bibby, the monkey from South Africa who can play marbles, but he was away for the week-end with some friends. And when we had gone the rounds there was a piece of cucumber and half a banana and one cherry left in the basket. So we gave the cherry to the dromedary, because it looked like a little red tooth in his great huge mouth, and we gave the piece of cucumber to the scarlet canary, because its green showed up his coat so well, and we gave the half-banana to David, a very small mongoose, who was homesick for India. He was so happy that he nearly cried.

We are going to the Zoo again—and with the very same fellow—some day when we're not so very busy.

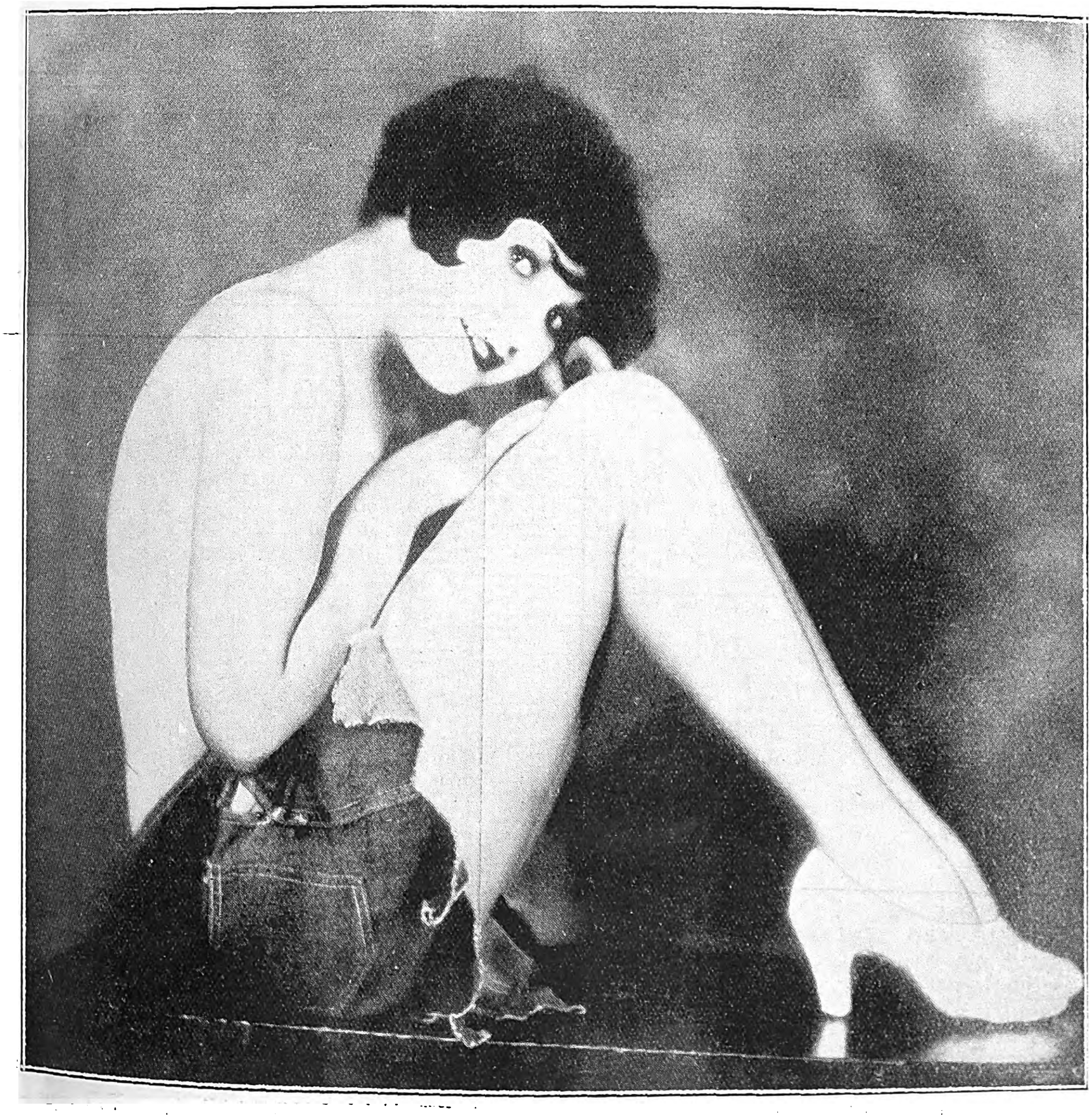
And that's all for this week.

PAMELA TRAVERS.

The Rigoletto Brothers.

A Great Star Act.

The Swanson Sisters, whose photographs are on the first page, will open with the Rigoletto Brothers in a vaudeville pot-pourri at the Empire, Johannesburg, on July 28th (Wednesday) until the end of the week. Owing to the late arrival of the steamer, it is only possible to play them for this short season, as "Mercenary Mary" will open on Monday, August 2nd, at the holiday matinee, but the African Theatres, Ltd., did not want Johannesburg to lose the chance of seeing these artistes, whose names are so well known in the theatrical world. The Swanson Sisters are two dainty little ladies. The Brothers do many things, but probably audiences will most enjoy their deft home-made orchestra, in which the tambourine and the cymbals are not despised.



May I introduce you to Eleanor Black?

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Sally Rand, a new film star at Hollywood.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

London Theatres.

London, June 23rd, 1926.

The Garden Party.

I think I will begin my theatrical news this week by telling you about the garden party which took place yesterday and the proceeds of which go towards the support of actors' children. The theatrical garden party is always a special occasion. The weather seems to remember the importance of being bright, and it is rarely that the sun fails to shine upon the throng of actors and actresses who move amongst the visitors. June roses were everywhere yesterday—and the fluttering frocks in all colours were like great human roses.

Peggy O'Neil.

All the stars of the theatrical world were taking part in this yearly frolic. In a shady corner, Peggy O'Neil, of the "Mercenary Mary" company, was selling all sorts of chemical preparations for the complexion, and long before the afternoon was over her supply had given out, and face creams and scent bottles were reposing in the pockets of numerous young men, who are to-day probably wondering what they will do with the "stuff." Leslie Henson acted alternately as a showman for Fay Compton and a bookmaker for the Chorus Girls' Stakes. He wore a moustache to denote his calling, and was one of the wittiest of bookmakers that I have ever seen. Fay Compton stood guard beside an enormous rabbit, which anybody who paid the sum of sixpence could have a chance of lifting by the ears and thereby winning ten pounds. There was something strange about this huge rabbit, since not even the most burly competitor managed to move him one inch from the ground. Then, of course, there was the famous "Grand Giggle" Theatre, with an expectant queue of would-be spectators at its door. Inside the theatre Sir Gerald du Maurier had flung his knighthood to the winds and was appearing as Lady Regular Hussy in endless pearls and an Eton crop and all the mannerisms of Gladys Cooper and the heroics of Noel Coward. Gladys Cooper made a very brief appearance with boxing gloves, and, during a bout with Henry Ainley, she remarked in a cockney accent, "Are you the feller wot was at the winkle stall?" Apparently he was, so she hit him à la Carpentier, and the curtain fell. Tallulah Bankhead was selling ices and, incidentally, playing the coolest part I have ever seen her in. Lady Diana Cooper, looking herself like a huge pink rose, conducted a treasure hunt. There were numerous other attractions, but space forbids me to say any more about them. Judging from the crowd that went through the gate and the enthusiasm that was shown, I should say that there will be a goodly cheque for the actors' children when all the accounts are added up.

Fay Compton.

"Mozart."

"Mozart," the French play, plays to packed audiences every night. Yvonne Printemps, Sacha Guitry's young wife, appears as the composer in his early days; she is so amazingly boyish and vital that it is no wonder the stage ladies in ruffles and paniers fell victim to her boyish charm. She is an unusual woman—she does not dance, she has long hair right down to her waist and wears high-laced boots. It is one of the dreams of her life to be able to bob her hair, but in this respect her husband is adamant. Both Guitrys are lovers of their art, they shun social functions and never dine out in public, and, unlike most other stars, they never have understudies. "But what happens if you are ill?" Sacha was asked. He replied briefly, "Then the theatre is shut." Guitry, himself, is amazingly versatile. Although still in his thirties, he has already written 61 plays, and when his first play was produced he was only 16 years of age.

The Command Performance.

At the command performance of "The Jewels of the Madonna" at Covent Garden last night, Jeritza was at her best. Princess Mary and Viscount Lascelles were in the Royal box for the opening of the opera, and the King and Queen arrived at the end of the first act. Their Majesties were given an extraordinary welcome outside the theatre by hundreds of small children living in the neighbourhood of Covent Garden; some of them were barefooted and all of them without hats. As the King and Queen drove up they gave such a lusty and spontaneous welcome that their Majesties were moved to stop for a few minutes, acknowledging this hearty salute.

A New Play.

In "Granite," Sybil Thorndike has found a play marvellously suited to her acting powers. The author is Miss Clemence Dane, who is well known for such artistic efforts as "The Bill of Divorcement" and "Will Shakespeare." The plot is laid in Lundy Island and the period is over a century ago. It is a story of human passion breaking itself against rock on which the protagonists live. Miss Thorndike goes through the whole gamut of feminine passions with the vivid force and all the power of a keen intellect.

The Actresses' Franchise League.

Actresses of all ages gathered at an enthusiastic meeting of the Actresses' Franchise League. It has been the custom to consider actresses as rather frivolous people who think of nothing but night clubs and ninon. There are, however, a great many of them who are interested in things social and political. Miss Ellen Wilkinson, the rather dramatic, red-haired member of Parliament, was the guest of honour, and those who know the hard work and the heartaches behind the glamour of the footlights laughed heartily when she told them that her interest in politics was aroused by Sybil Thorndike, who spoke of herself as a "working woman." Lady Forbes Robertson, president of the League, spoke for a little while, but had to leave hurriedly for Oxford, praying that the weather would keep fine, as her daughter Jean—who will be remembered by South Africans for her charming performances in her mother's repertoire of plays—was playing "Titania" in the O.U.D.S. production.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

The Late Frederick Harrison.

The theatrical world has lost, in the death of Mr. Frederick Harrison, lessee of the Haymarket Theatre, a great man. He had been in management at the Haymarket Theatre for more than 30 years, and during that time he had, perhaps, only half a dozen failures. It was Mr. Frederick Harrison who kept up so splendidly the old traditions of the Haymarket Theatre. This theatre, besides being the most comfortable in London, is also the theatre most imbued with memories of the past. The dignity which once belonged to the Haymarket is still unimpaired. This is partly due to Mr. Harrison's fine sense of tradition and his unwillingness to let the tone of the theatre fall below perfection. One hopes that in spite of the loss of this great man the Haymarket Theatre will still carry on the high endeavour which he did so much to foster.

A Cuckoo in the Nest.

I think I have mentioned before in these pages that amusing comedy, "A Cuckoo in the Nest." This is a rollicking farce by Ben Travers, whose book of the same name was acclaimed as being one of the wittiest publications two years ago. It is difficult to tell the plot of this play, as there are so many amusing incidents to recount. As the play is shortly to be seen in South Africa, I think I will withhold the story of it and merely tell you of its coming. The plot is based on a schoolboy's definition of the cuckoo. This is what the amazing child said, "A cuckoo is a bird which lays other birds' eggs in its own nest and *viva voce.*" Ralph Lynn is, of course, inimitable in one of his own dude parts; amid all his adventures he never fails to carry his eyeglass with him. Eric Cowley, that very clever comedian, is to play the part in South Africa. There is a bedroom scene in the play, from which nobody in the audience can go away without feeling very sore about the ribs. The sight of an unfortunate man wrapped in a blanket and lying under a washstand trying to get some sleep between excursions into the inn courtyard to look for a dog called Pansy, is excruciatingly funny. Ben Travers is in his element when he is writing mother-in-law parts. He has made of the husband's mother in this play and of the lady who keeps the inn at Downblotton, such perfect little gems of parts that any actress would give her eyes almost to play them, and they will not fail to tickle the humorous sensibilities of the most pessimistic audiences.

A scene from "The Cuckoo in the Nest."

Another Play for Africa.

Another play shortly to be seen in South Africa is "Just Married," an amusing comedy which came to us from America. It was played here by Lynne Overman, a very clever comedian from New York. This play also deals with mistaken identities and is possessed of a bedroom—or rather cabin—scene. Most of the action takes place on board ship, and the inevitable mix-up is straightened after three acts of uproarious comedy.

These two plays are full of incident and humour, and cannot fail to draw laughter from South African audiences.

Mona Grey, who is scoring a big hit at the Empire nightly.

New Acts at the Empire.

Keith Wilbur, who arrives from Australia by the "Runic," is recognised as the world's wonder mimic. He just previously completed a long contract in U.S.A., and has an even greater reputation in that country than in England, where he is a recognised "star" of the big type variety in the principal London halls. Another notable act arriving by the same steamer, Harry Courtney, will be best remembered under the description of "Maud Courtney and Mr. C.," a turn that was immensely popular in South Africa just before the Great War. Keith Wilbur and Harry Courtney will open at the Empire Johannesburg, on July 26th.

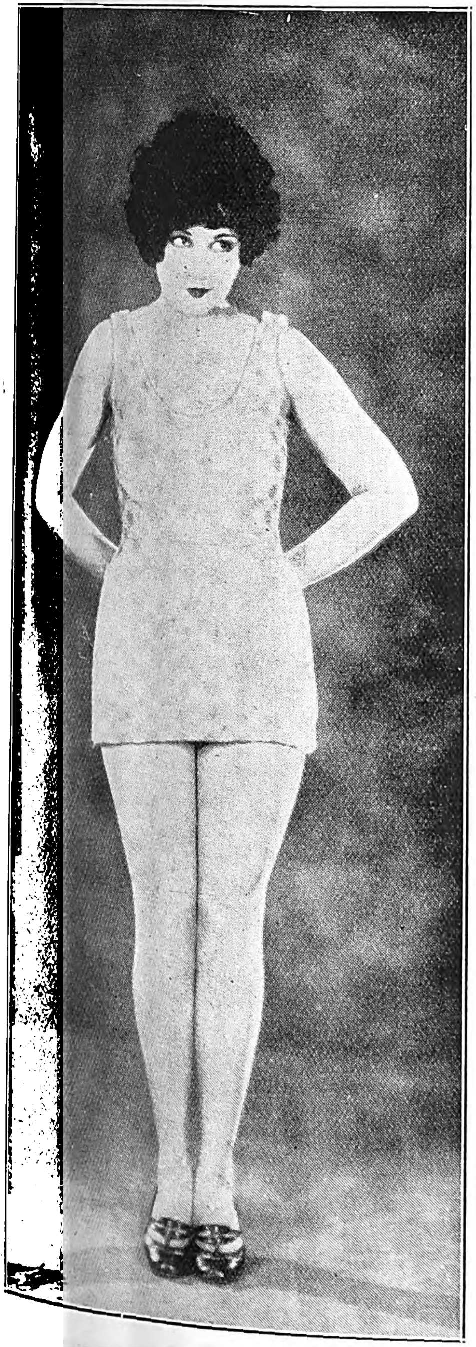
BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

Wedding Bells.

The marriage has recently taken place of Leslie Henson, the famous comedian, who is at present playing in "Kid Boots," and Gladys Gunn, an actress and costume designer. Mr. Henson was the husband of Madge Saunders.

At the Criterion, Benoni, on July 26, Louis Davenport and Company will present one of the most bewildering of mystery acts.

Two lovely fim stars: Georgia Hale and—



Eleanor Black.

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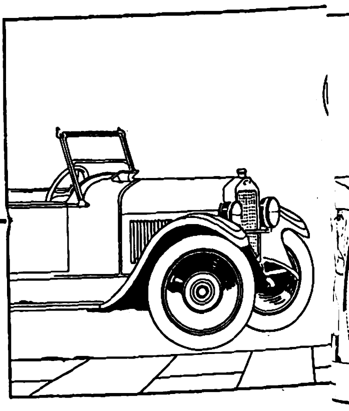

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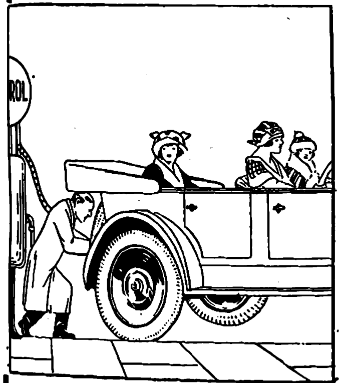

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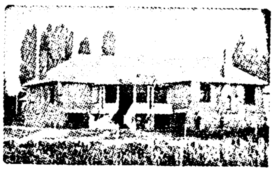

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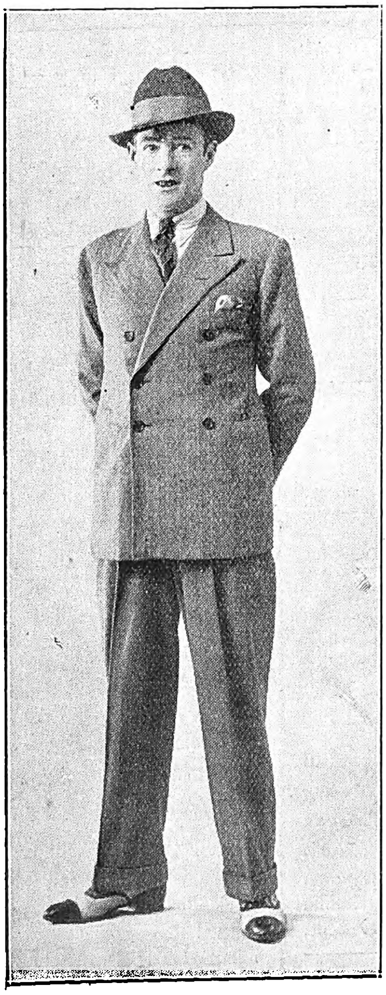


Hal Collins.

Vernon Kingsley.

Theo Phil.

ples in “MERCENARY MARY” the Holiday Matinee, on August 2nd.

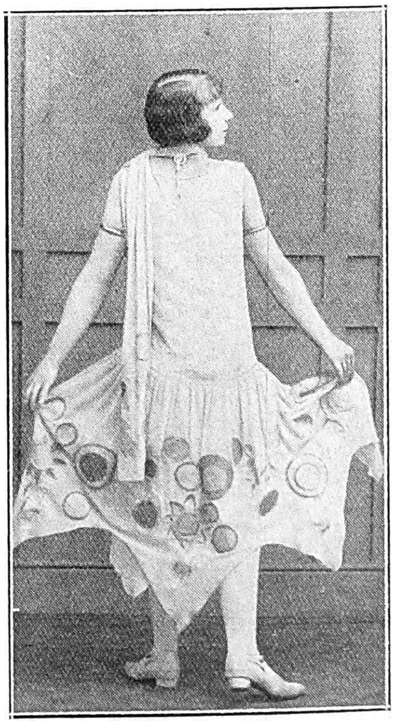
nney.

Kitty Emson.

Gerado Adair.

Ernest Shannon.

Bert Lee.
[Photo: Jane Plotz.



Connie Thorne.

Violet Phlora.

Ross and Jerome.

South African audiences must not fail to go and see Ross and Jerome when they arrive in the South and open at the Tivoli, Capetown, on July 29th.

Miss Ross's dancing is a marvel of technique and originality, and her portrayal of a dancing bride, one of the brightest numbers in the act, is most delightful.

Mr. Jerome makes a fine foil for her as the whistling bridegroom.

These two are perfect partners, as they are both very young and both excellent dancers.

The finale of their act, "A Honeymoon in Holland," is the *piece de resistance* of the whole act. In this, the whistling bridegroom and the dancing bride wear very delightful costumes and dance with the originality and charm which have made them so popular on the English stage.

Miss Ross is very clever at male impersonation, and in one number dresses up as a boy. On one occasion there was a heated discussion between two members of the audience, as to whether the act consisted of two boys and a girl, or simply a boy and a girl. Eventually it was decided—Miss Ross' in her boy's clothes looking so unfeminine and so absolutely boyish, that there were three people in the act. However, Miss Ross's uncle was sitting just behind the two people who were arguing, and he was able to enlighten them. Their surprise was great on learning that the slim boy striding with such manliness across the stage was really a girl.

Ross

and Jerome.

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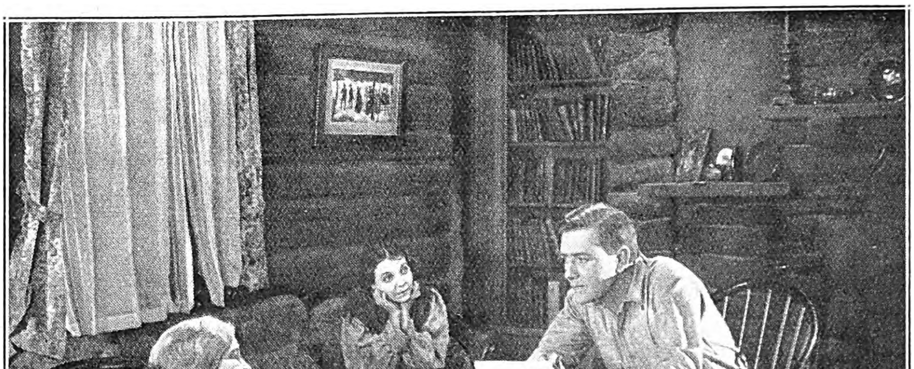
WAVERLEY
BLANKETS AND RUGS

Mdlle. Bronzi and the Two Farabonis have just returned from Italy and opened with great success at the Alhambra, London. Special mention is made in the papers of their wonderful pirouetting.

A "Cave Woman" Threat.

Not a "cave man" proposal, but a cave woman threat that she will kill the other woman is the expression of a deformed mountain girl's love for a reformed bank robber. ZaSu Pitts as "Judy," the daughter of a mountaineer, and Kenneth Marlan, impersonating "Brian Kent," the man made great by love, provide thrills galore in the "Re-creation of Brian Kent," coming to the Grand Bioscope, Capetown, on July 29th, 30th and 31st. Everyone has a "family skeleton," even dear old Auntie Sue with her impeccable character. What is the secret of her past life, which she has shielded from every one? The amazing thing is that she confides it to a bank robber.



It was very home-like in the log cabin.

They've Caught Raffles at Last!

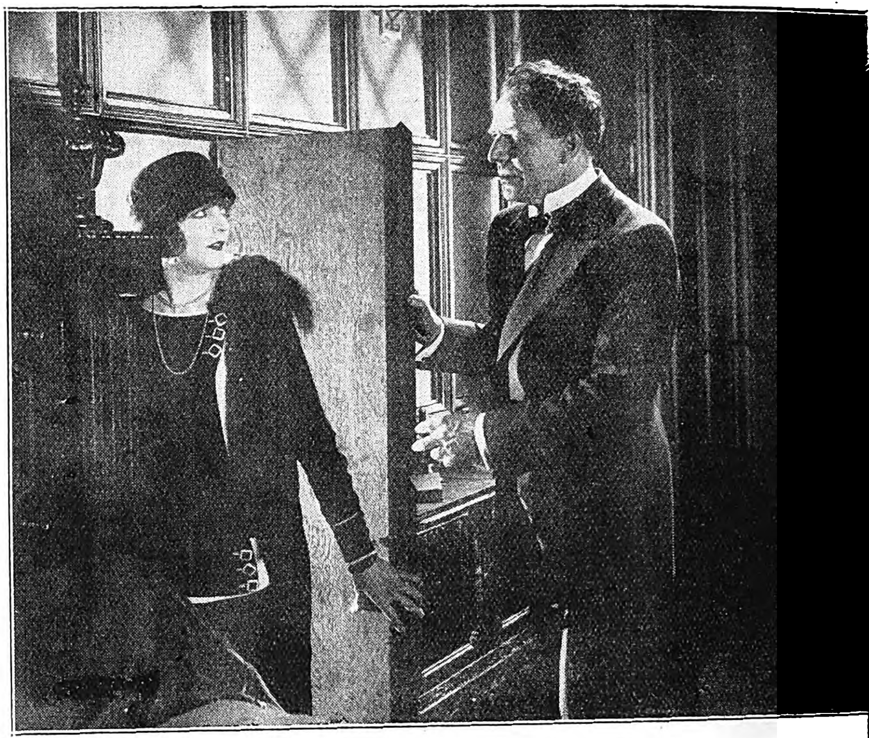
But Only in a Picture.

The world took Raffles seriously, but the cracksman mocked seriousness. He lived for others and others lived for him only in the respect that he was their prey—they hunted him. In reality, it was otherwise. The world, and London aristocracy in particular, who were the unwilling and, for a time, unsuspecting prey of the elusive gentleman-crook, who also woes and wins a nobleman's daughter.

On a wager with Captain Bedford, of Scotland Yard, Raffles accomplishes the apparently impossible. He steals, in a mysterious and uncanny way, a string of priceless gems from an "impregnable" wall vault from right under the eyes of the seasoned sleuth.

But, more baffling than the theft, is the mysterious return of the gems. A charitable organisation is the richer for Raffles's daring, for the wager which the cracksman won from Scotland Yard's chief is given over to the Soldiers' Fund.

"Raffles," the amateur cracksman, comes to the Orpheum, Johannesburg, on July 29th, 30th and 31st.



Raffles was invariably polite.

Dorothy Dalton smiles contentedly.

Seven Days.

The plot consists of matrimonial tangle. A young man, celebrating the first anniversary of his divorce with a party, finds himself and his household thrown into chaos by the appearance of smallpox among the servants.

A rich aunt, whom he has kept in ignorance of his divorce, arrives unexpectedly, and he induces another girl in the party to pose as his wife. Shortly after this his divorced wife comes in, and then the house is quarantined as a result of the servants' disease. There is also a cop and a burglar, around which much of the fun revolves.

The deception is kept up for seven days.

Go to the Carlton Bioscope, Johannesburg, on July 26th, 27th and 28th, and see Lillian Rich as the star.

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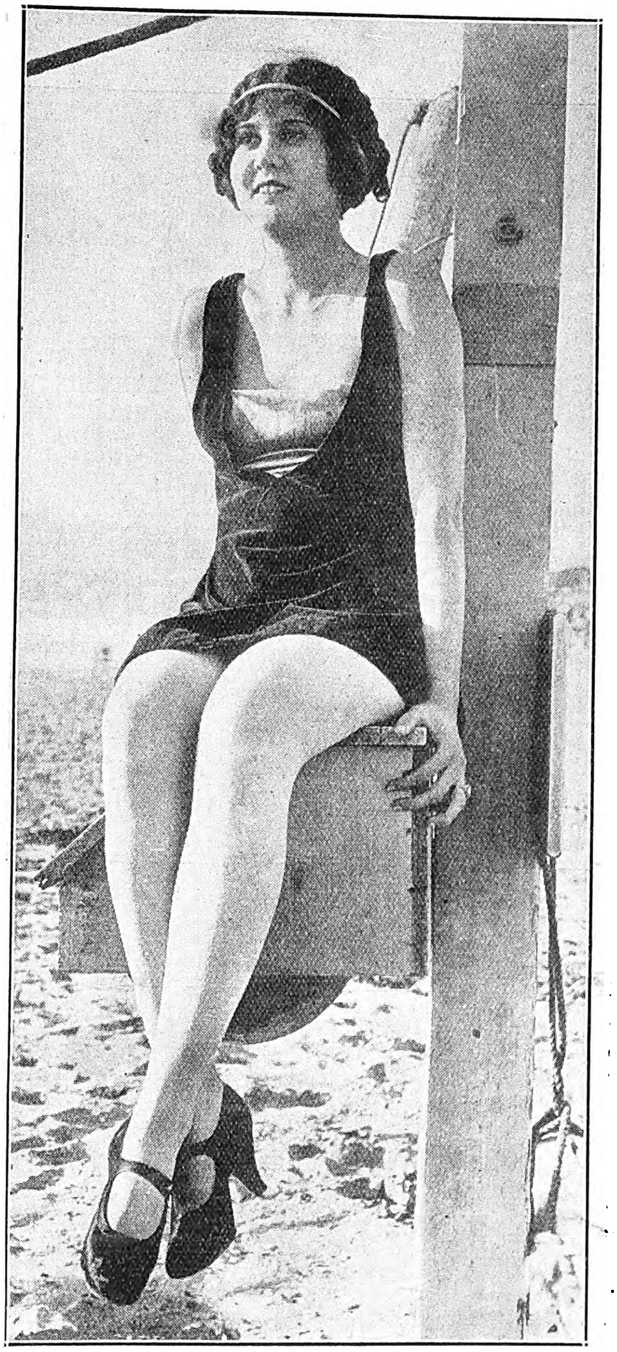
JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

A Fine Actor.

Nathan Isaacovitch, who, with his talented Yiddish company, are having a most successful season at the Standard Theatre, Johannesburg. It is one of the best all-round companies that have visited South Africa, and well deserves every success.
[Photo: Jane Plotz.



This is the type of life-saver we would propose for our beaches.

The Three Equals.

The Three Equals, at the Empire, Johannesburg, are a new turn this week, and present a very fine exhibition of strength, not only on the trapeze, but in balancing. Everything they do is done with an ease and grace that makes it all the more attractive.

Each one of the Three Equals started his acrobatic career at a very early age, and they have spent many years in perfecting the act which they now produce in South Africa.

Of course, like all workers with trapeze and hand ropes, the watchword of the Three Equals is "Keep fit," and a very good watchword it is, too. These three are always in the pink of condition and assert proudly that, without conceit, they have never had an accident on the stage in all their career.

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Charming Stars of the Film.

Ruth Taylor.

Mabel Normand, who has just returned to the silver screen.

I am sending you my
photograph from Paris.
Gloria Swanson
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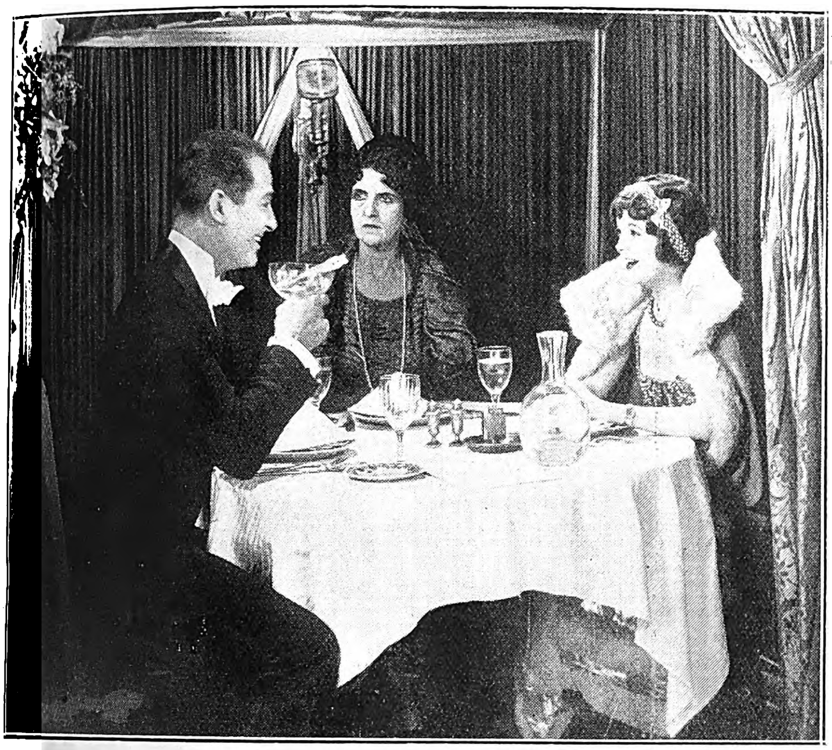
Gloria Swanson.

Jobyna Ralston.



He was the safest man in the metropolis, they said.

At the Grand, Capetown.

"I'll Show You the Town," to be screened on July 26th, 27th and 28th, is a tale of an obliging young college professor who volunteered to show three pretty women the sights of the town all at the same time, each one separately—and what befel from the paltry fibbing.

Alec Dupree, a sprucy young college professor, played by Reginald Denny, bears the reputation of being the "safest" and "most dependable" man in the metropolis. His reputation only serves to get him into and out of constant trouble. Three women, each unknown to the other, seek Alec to act as their guide and escort through the town, to which Alec glibly gives his promise. The women include a wealthy widow, his neighbour's wife, and a beautiful girl from the "West." Each of the women wish to be entertained at the renowned "Hanging Gardens Cafe." Alec, always willing, the trait which gets him into all the trouble, obliges them all, and actually succeeds in dining with three women at the same cafe, neither of the women being aware of the others' existence.

Hal Collins.

At the moment the stock of juvenile leads in London is running low, and the metropolis is bereft of still another of her leading lights by the departure of Hal Collins. Mr. Collins is to play the juvenile lead in "Mercenary Mary," which is sure to become a great star on the theatrical horizon in South Africa.

Hal Collins has just been playing in the "London Revue" at the Lyceum Theatre and was lately in that delightful musical comedy "Pins and Needles," but I will let him tell his own story.

"I was trained, you must know," he said, "to be an electrical engineer, but my love for the stage was far stronger than my love for wires and currents. I joined an *al fresco* show at the age of sixteen and ever since then I seem to be singing and dancing my way through life. I think I have played every kind of part that can be found in the world of musical comedy from black-face comedian to juvenile lead. I was understudy to G. H. Workman in 'The Girl in the Taxi' at the Lyric, London. No! I did not play the part ever. The nearest I got to it was getting dressed one matinee, but to my mingled relief and disappointment, Mr. Workman arrived in time to play his part.

"The war, of course, held up my career, as it did that of several others, but during the time I was in the Army I was connected with several concert parties and able to keep my singing and dancing fairly fresh.

"I would like to mention that G. H. Wakefield is my brother-in-law, and is well known in South Africa, having been here three times. He has filled me with a desire to visit the country which he so much loves.

Hal Collins is a very keen rider, and hopes to get some of his favourite sport when he is in the South. His hobbies are mostly contained in his work, but his chief interest in connection with the stage, other, of course, than his acting, is that of lighting effects. Having started as an electrician, this is very natural. Mr. Collins is always eager to go into any new systems for lighting and stage effects. He is known in London as a very enthusiastic young actor, and it is confidently predicted that he will go far in his profession.

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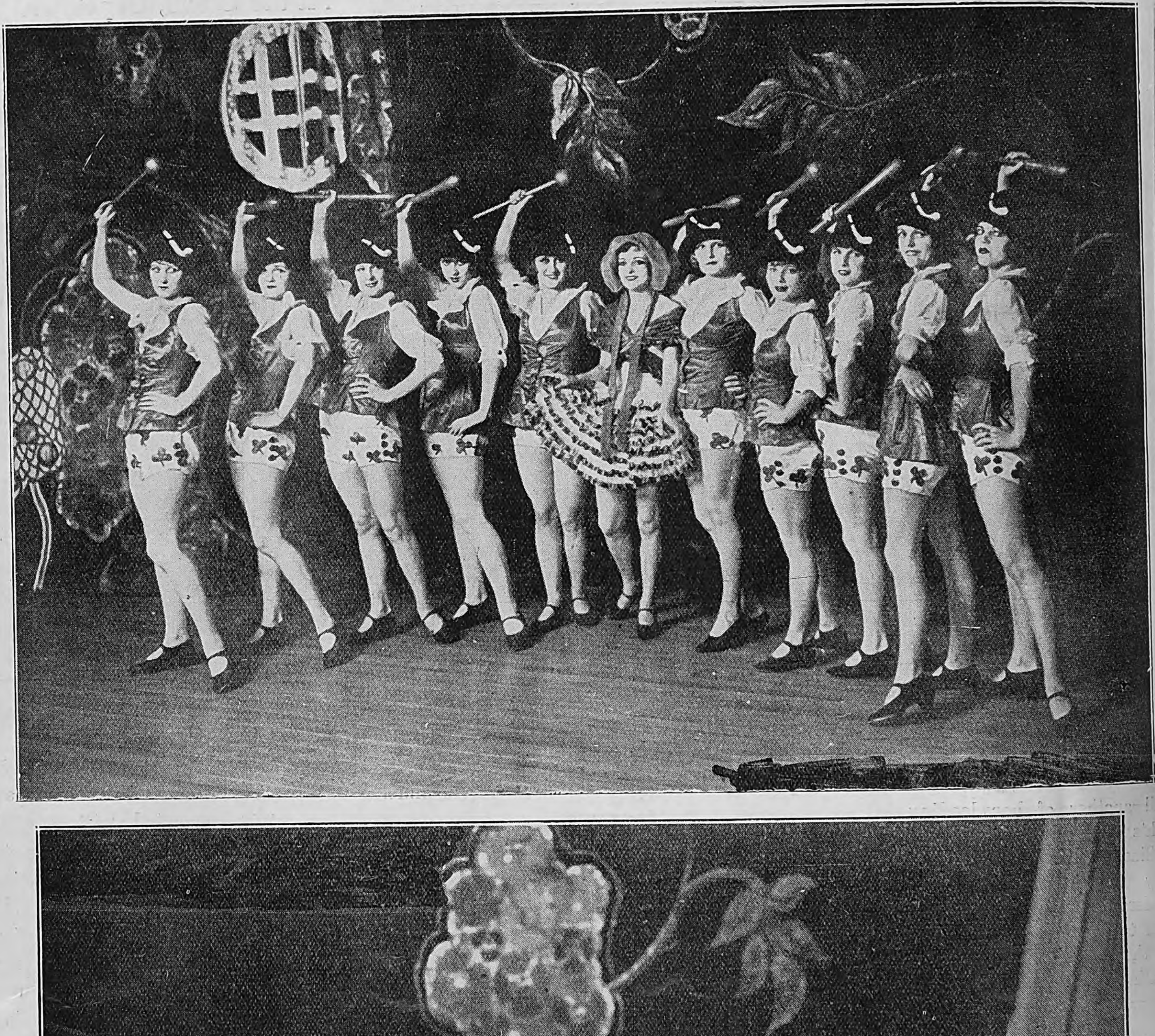


These charming young ladies are all to be seen in "Famous London Cabarets," a film which is now on the African Theatres, Ltd., circuit.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

Google

THE DAWN SISTERS.

Marie Dawn and Lilian Dawn.

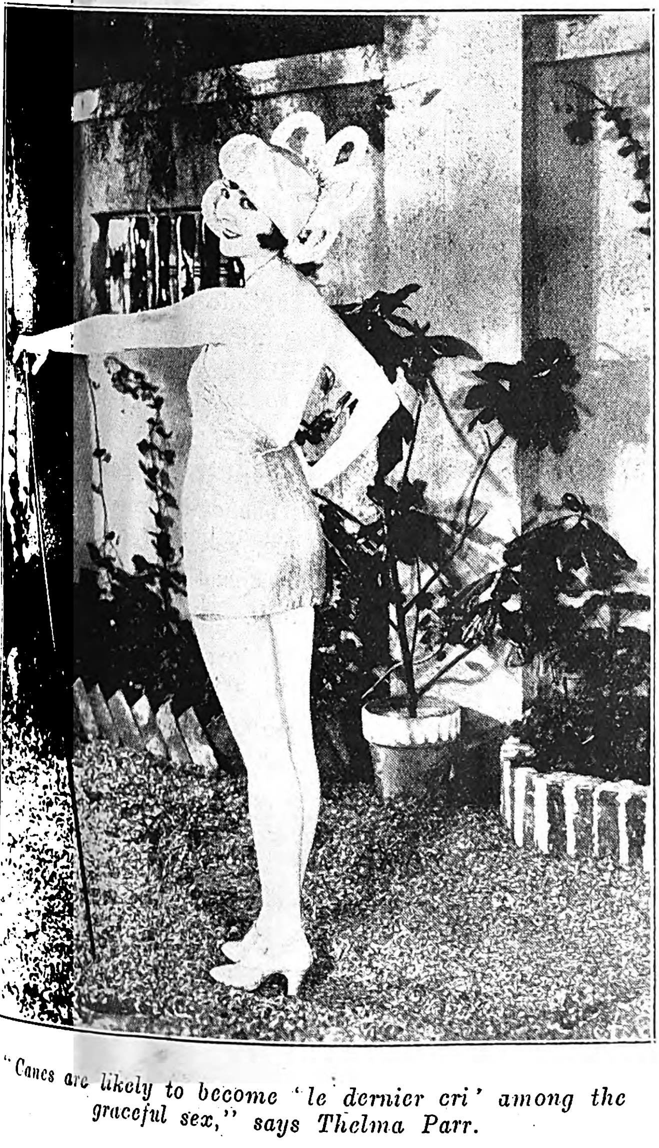
The Dawn Sisters, who arrive in Capetown next month, have had many adventures in their theatrical career.

Marie Dawn.

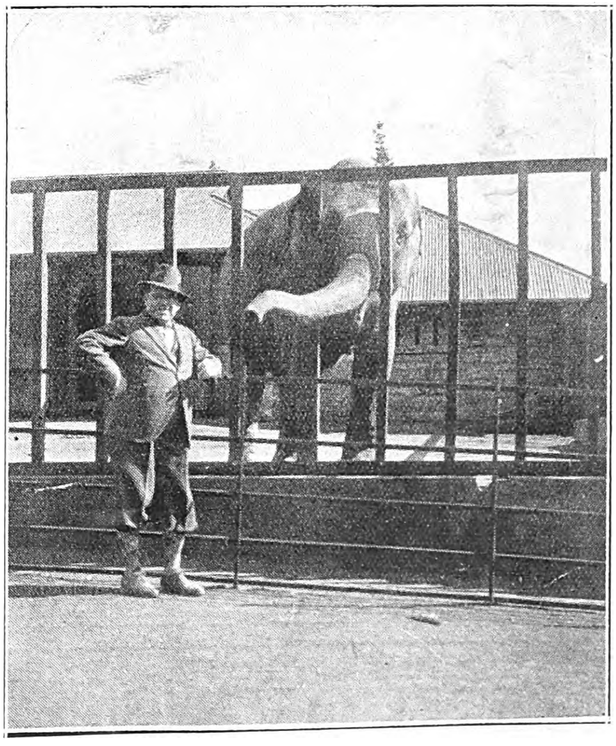
Marie Dawn tells a story of how, when playing a single act in Edinburgh, the students of the town were so pleased with her performance that they booked all the seats in the theatre and nobody else could get a place for four days. Naturally, the other people were very indignant, but the students persisted, and I believe that never before in that town had flowers and gifts been handed up over the footlights by the musical conductor. "All I know is that I was snowed under with flowers and presents. One of the Teddy Bears—a red one—I have kept to this day as a momento of that occasion. It was in this town that I had some difficulty about getting my train back to London. The express from Edinburgh did not stop at the station on Sunday, but, as it was necessary for me to return to London on that day, the students put in a petition to the railway authorities. Luckily, this was granted, and I was seen off by a bevy of youths amid cheers and much shouting. That, I think, is one of the most memorable experiences I have ever had."

Lilian Dawn.

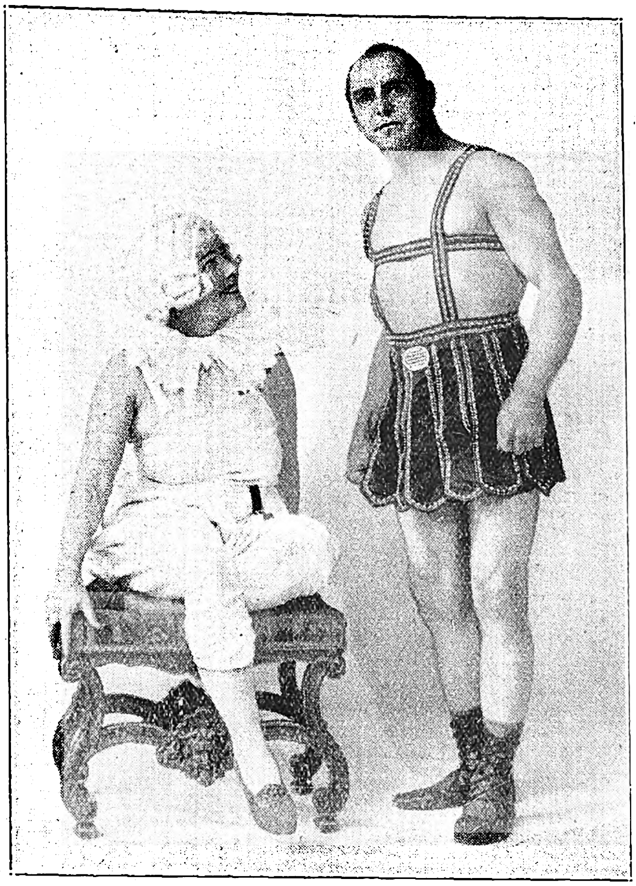
Now it is the dark-haired sister's turn. Lilian Dawn tells as her most exciting adventure the story of her first appearance on the stage. "When I was 13 years old, an advertisement appeared on a hoarding in my town for '100 children to perform for one week.' I had always longed to go on the stage, but my father emphatically refused his permission to allow me to be one of the hundred. However, he was persuaded on hearing that a small friend of mine was being allowed by her parents to join up. I set off, and was chosen to play the part of a boy scout. We rehearsed for two weeks and then the great week arrived. I played two performances each night, and at the end of the week drew the enormous sum of 3s. 6d. I still have it and will always keep it as a memento of the occasion. As a sort of postscript to this story, I might mention that I made up the legend that my friend got permission from her parents; it was not true, but I had to persuade my father somehow, and so took underhand but very exciting measures. I have never regretted it either, as this was the beginning of my theatrical career."



"Canes are likely to become 'le dernier cri' among the graceful sex," says Thelma Parr.



Billy Bennett, the famous comedian, who is starring at the Empire, Johannesburg, finds his relaxation at the Johannesburg Zoo.



The Great Gerard and his charming assistant, who open at the Tivoli, Capetown, on July 29th.

[Photo: Jane Plotz.

A posy for his buttonhole.

Kathleen Key gives Tom Mix a bit of her mind in "The Trouble Shooter."

Of his many deeds of daring, few equal in recklessness the latest performance of Tom Mix in "The Trouble Shooter," which comes to Wolfram's Bioscope, Capetown, on July 26th, 27th and 28th.

Riding into the mountains to make repairs on wires ripped down by a terrific storm, Mix, playing the rôle of a repair man, rides his remarkable little horse, Tony, across a narrow, swaying trestle directly ahead of a speeding train. The scene is one of the most thrilling Mix ever made, and it was only after considerable persuasion that he urged Tony to the task.

Again, in a ride through a blinding snowstorm, Mix teaches the indomitable little horse to wear snowshoes. Between the two of them, there are more unique stunts of novel daring than even Mix and Tony ever attempted before.

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Harold Lloyd Versatile in His Pleasures.

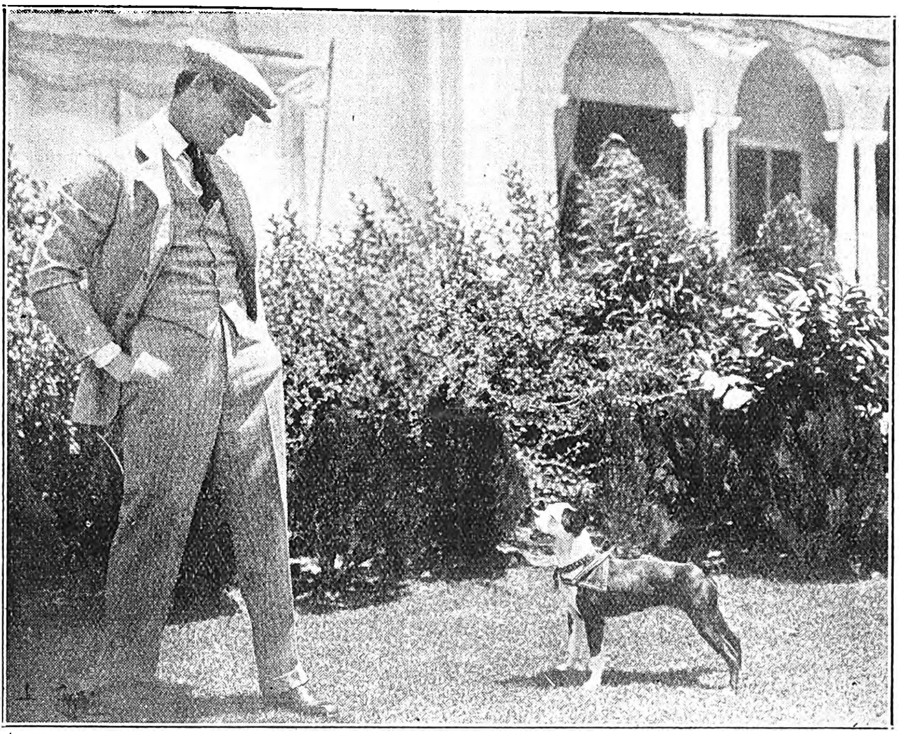
Harold Lloyd's amusements seem to run in circles. He goes at top speed until he does things a little better than his friends, and then he will switch to some new pastime. His spells last from a month to six weeks, according to the opposition he encounters. As he plays with such intense earnestness it is not long before he conquers the field in whatever he is doing and can find no one to play with him.

Chess, for example, lasted only about two weeks, as the few boys in his company who could play were easily beaten and the rest became afraid to learn. The game of Rummy seemed to have the longest run, with Hearts a close second. Through the summer months croquet almost overshadowed both. When Lloyd decides to go in for a certain game or sport all his other hobbies have a complete vacation.

One summer he swam every afternoon for a number of weeks, as he had ordered a new pool for his home and was anxious to become an expert swimmer before the pool was completed.

Then came a craze for collecting Spanish shawls, and, as in everything else, he did not stop until he was satisfied with his efforts. Now he has one of the most valuable collections in the United States.

During the filming of Harold's recent Pathe comedy, "Girl Shy," which is being released in this country, he was presented with a gold saxophone, and as that is an untried field for Lloyd, the studio is waiting with bated breath to see how it will take.



Harold Lloyd and "Rags."

His beautiful Hollywood home.

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JOEL MYERSON.

Joel Myerson, "the South African operatic tenor," is having a wonderful reception at the London Empire, Shoreditch. He was recalled nine times on the opening night.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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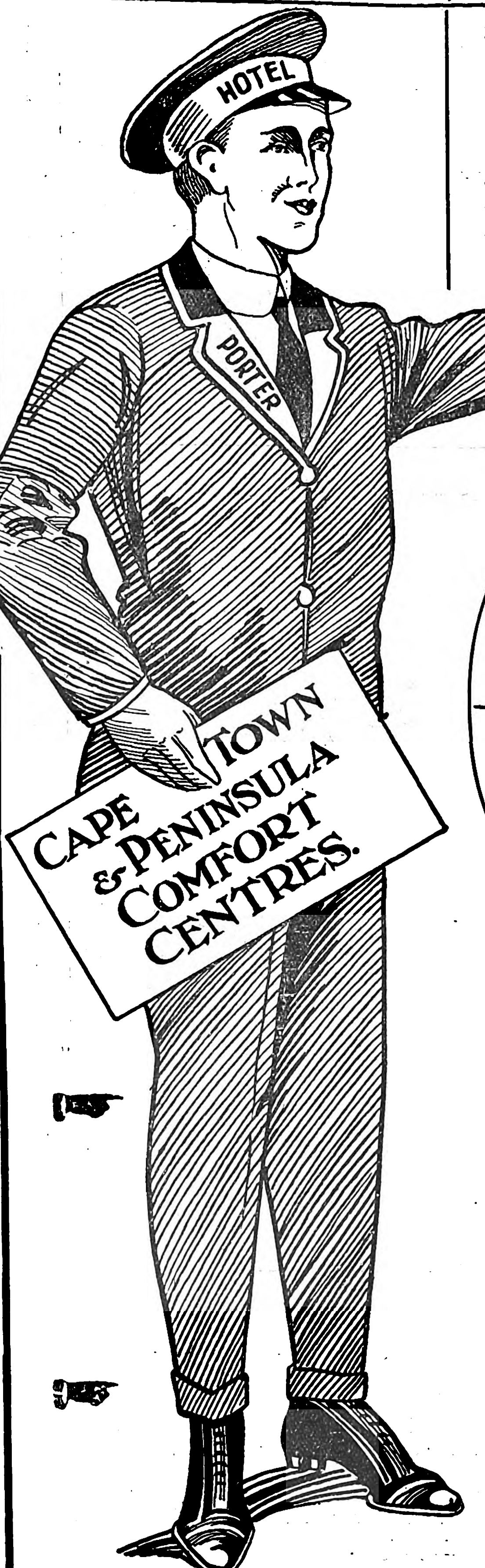
The Hotels and Residential Establis ments appearing on this page a highly recommended to visitors to t Peninsula.



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Go and See What Happens Behind Society's "Locked Doors."

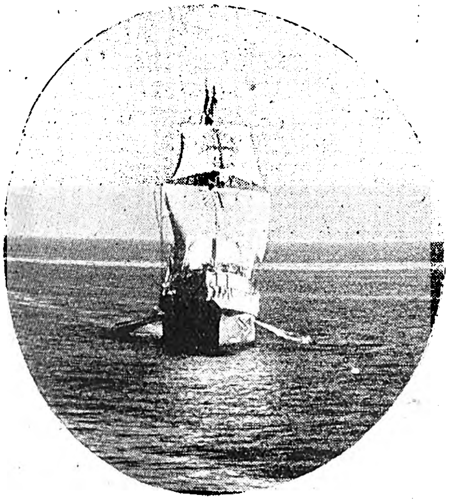
It is the struggle against love by a young architect and the wife of his elderly benefactor. The two young people meet at a mountain stream, neither knowing the identity of the other, and fall in love under the romantic surroundings.

Returning to Los Angeles, they are thrown together at the home of the young wife. The elderly husband, considering the young man almost as a son, gives little heed to the whisperings of his sister who suspects that the two have met before.

The young wife has never loved her husband, but, out of respect and admiration for him, fights against the advances of the younger man. Finally the secret is revealed under the most dramatic circumstances. The husband, breaking into his wife's room to rescue her during a fire, finds the young man there. The solution of the problem—the call of youth to youth—is left in the hands of the elder man.

It's a wonderful film, and you'll see it at the Carlton Bioscope, Johannesburg, on July 26th, 27th and 286th.

The two young people met and loved.



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Ladies, don't miss "Mercenary Mary." She's such an attractive little minx, with a heart of gold and wonderful clothes.

Next Week's Calls.

WEEK COMMENCING MONDAY, JULY 26.

Tivoli, Capetown.—(Opening Wed., July 29th) Alphonse Berg, Herschel Henlere, Ross and Jerome, Fred Lake and Pianist, Great Gerard, Kennedy and Coppin.

Empire, Johannesburg.—Keith Wilbur, Harry Courtney, Three Equals, Roberty and Lysiana, Musical Astleys, Mona Grey, Billy Bennett. Opening Wed. evening, Rigoletto Bros. and Swanson Sisters; opening Mon. for three shows, Nesbitt Bros.

Orpheum, Johannesburg.—Pansie, Maisie and Max, J. A. Powers.

Grand, Pretoria.—Three Little Maids, Yost and Clady.

Criterion, Benoni.—Lewis Davenport and Co.

Criterion, Durban.—Walter Nillson, Hicken and Rose, Dorothy Browne.

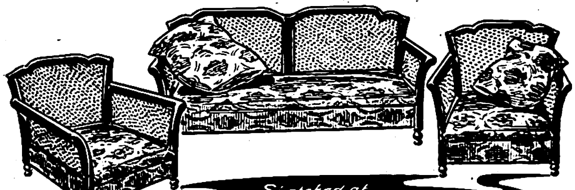
Apollo, Germiston.—Handby and Celine.

His Majesty's, Johannesburg.—Dennis Neilson-Terry, Mary Glynne and Co., in Edgar Wallace's Sensational Success, "The Ringer."

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Company of Yiddish Players in their repertoire.

Theatre Royal, Durban.—The New Dramatic Company in "The Sport of Kings," to be followed by "The White Heather."

Opera House, Pretoria.—Owen Nares, Marie Polini and Company in "Romance," to be followed by "Diplomacy" and "The Last of Mrs. Cheyney."



JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Racing Notes

By *"Observer."*

Mr. Harry Solomon, who filled a similar position at the big July fixture, has accepted an invitation from the stewards of the Durban Turf Club to judge on three days of their third Winter Meeting, July 31 and August 2 and 7.

Mr. W. Weir, owner of the Clairwood Winter Handicap winner, Hampton Court, is totally blind. Despite this disability, Mr. Weir has always taken the greatest interest in the racing of his horses, which are trained by his brother, J. Weir.

L. Hammon's winning double at Turffontein on Saturday practically settled the question of the jockeys' riding premiership for the current racing year, which ends on July 31. The question of second and third places now rests between G. Nicoll and the Port Elizabeth boy, F. Maisch.

Ernie Ryan, the little Durban trainer, with the biggest team in those parts, had a field day on Saturday. At Clairwood he saddled four winners, the first three consecutively, in Stoker, Abscond, Weltevreden II. and Creeside, while Moss Ross won a race for him at Turffontein the same day.

On Monday last the Auckland Park Racing Club forwarded to the Mayor of Johannesburg a cheque for £400. This was the result of the Cenotaph Meeting held at Auckland Park on Wednesday, July 14, and the Transvaal Provincial Council received almost the same amount in taxation.

Wednesday's meeting at Springs was the first since March 31. The intervening three fixtures lapsed owing to the deadlock with the Owners' and Trainers' Association over the question of stakes. And, after all the trouble, the owners and trainers agreed to accept £35 per race, which was as much as any of the events on Wednesday were worth.

Last Saturday's meeting at Turffontein was one of the poorest in the history of the once powerful and popular Pony and Galloway Club. Owing to a shortage of entries, the card had to be curtailed to six events. Even then fields were small, there being only 49 runners for nine races. The outstanding features were the runaway victory of Shade, whose first winning effort it was, and the failure of the odds-on favourite, Lady Wilfrid II., who, after being very unruly at the post, was left so badly as to be practically out of the race.

Profitable waiting tactics were adopted with Hampton Court, who had not raced at Durban until Saturday last. The withdrawal of the white-legged chestnut from the July Handicap seemed to have been anticipated, and many thought a winning chance had been forfeited when he was struck out of the Merchants' Handicap. However, he was produced on Saturday, and beat the unlucky and consistent Narrow Gauge in the run-off of a dead-heat for the Clairwood Winter Handicap. J. Weir, trainer of Hampton Court, declined an offer from the other side to divide, and in the decider the Rand gelding easily beat the Capetow colt. The time of the run-off, 1 min. 51 secs., is a South African record for nine furlongs.

The Eastern District Sporting Club will supply th racing on Saturday. The following might run well:—

12.40 p.m.—Stewards' Handicap. Six furlongs.
Earl Trenton, 1; St. Brigid, 2; Sandron, 3.

1.15 p.m.—Galloway Handicap (A). Six furlongs.
Bombardon, 1; Cherry Stick, 2; Pomper, 3.

1.50 p.m.—Galloway Handicap (B). Five furlongs.
Shade, 1; Cheveliere, 2; Black Watch, 3.

2.25 p.m.—Boksburg Handicap (B). 1¼ miles.
Sancho II., 1; Polystyle, 2; Windermere, 3.

3.5 p.m.—Boksburg Handicap (A). One mile.
Lord Bronte, 1; Treasurer, 2; Edelwild, 3.

3.40 p.m.—Boksburg Handicap (C). Seven furlongs.
Jos. Simpson's elect, 1; Extravaganza, 2; Moonlight, 3.

4.15 p.m.—Boksburg Handicap (D). Five furlongs.
Naught, 1; Pazo, 2; Difficult, 3.

4.50 p.m.—Galloway Handicap (C). One mile.
Phyllis III., 1; Harlam, 2; Bicto, 3.

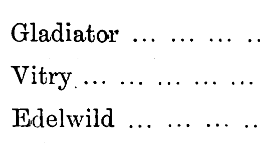
The double tote is on the fifth and sixth races.

Despite the prevailing annual depression in Rand racing, the plucky Germiston Sporting Club is staging a £50 handicap for its holiday meeting on Monday, August 2. Th following are the weights:—

GERMISTON HANDICAP, value £500. One mile. To b run at Germiston on Monday, August 2.

		st.	lb.
Illustrious	(F. W. Murray)	9	3
Benedictine	(W. L. Randall)	9	0
View Holloa	(D. Jones)	8	12
Surprise Sauce	(A. Rowe)	8	8
Cardinal's Guard	(R. C. Hamilton)	8	2
Father Christmas	(Jos. Simpson)	8	2
Francois	(Jos. Simpson)	8	0
Memoria	(Jos. Simpson)	7	9
Happy Omen	(D. Jones)	7	8
Kherifend	(J. McKnight)	7	6
Gladiator	(L. S. Landsman)	7	3
Vitry	(J. A. Campbell)	7	0
Edelwild	(A. Pirie)	6	5
Elmo's Fire	(P. F. Moore)	6	2
Dandy Dick	(C. Rudolph)	6	0
Thankful	(A. Sproule)	6	0

(Trainers' names in brackets.)



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S.A. PICTORIAL
STAGE & CINEMA

VOL. XX., No. 574] JOHANNESBURG, JULY 31ST, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D

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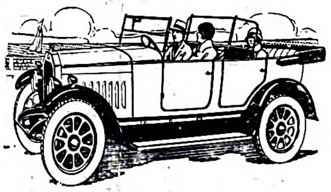

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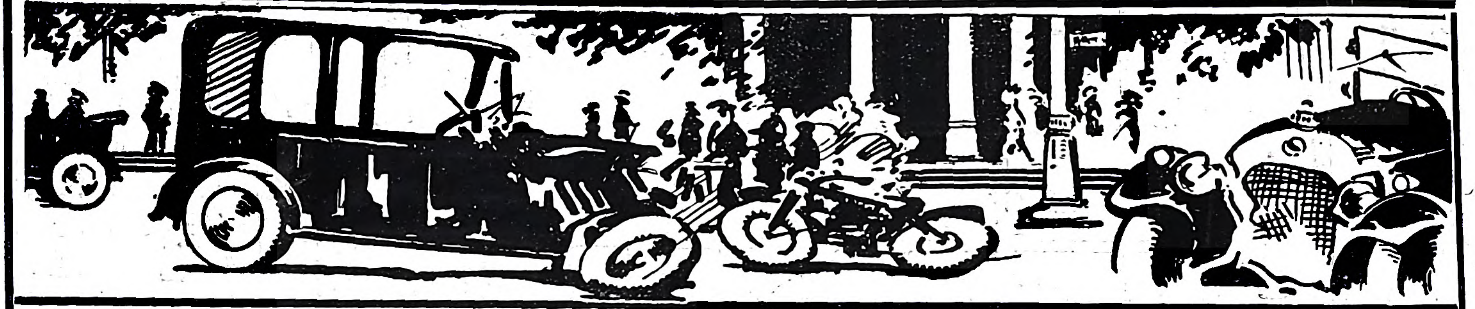

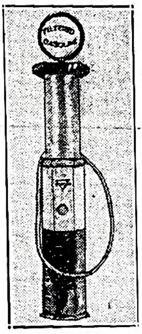

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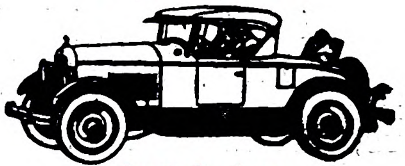

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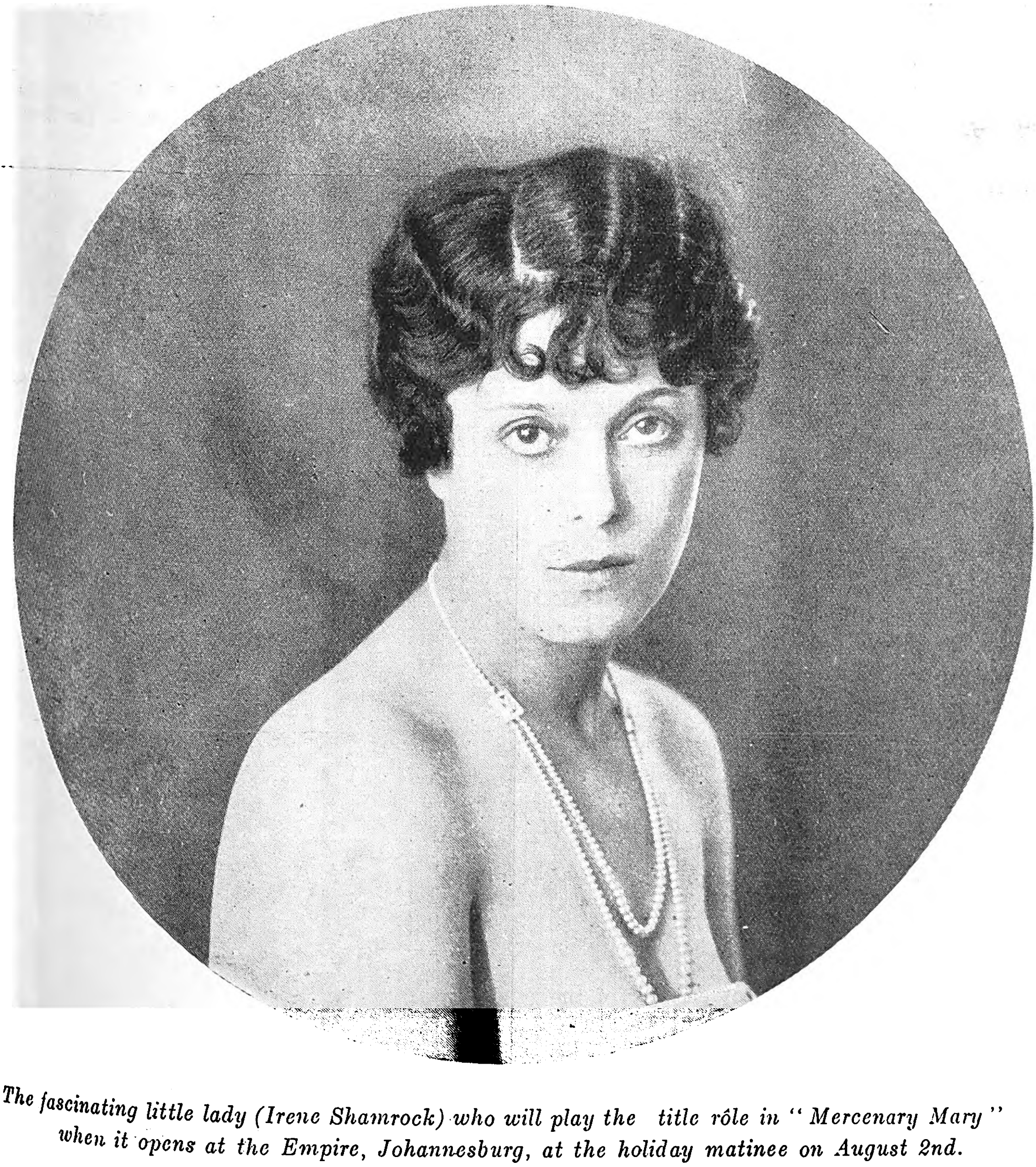

The fascinating little lady (Irene Shamrock) who will play the title rôle in "Mercenary Mary" when it opens at the Empire, Johannesburg, at the holiday matinee on August 2nd.

[Photo: Jane Plotz.

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Romance.

Playgoers in Johannesburg will no doubt greet with pleasure the announcement of the return visit of the brilliant English actor, Owen Nares, supported by Marie Polini and his talented company. They open at His Majesty's Theatre on August 2nd (matinee) in "Romance."

"Romance" has been called the greatest love drama of modern times, and Edward Sheldon, the author of this world-famous play, has handled his difficult characters well. There are a clergyman and an Italian prima donna, "a goddess of song." These represent the two opposing principles—the flesh and the soul—and the impulsive temperament of the one race is well maintained by the singer, in contrast to the orthodox and restrained formalism of the priest. The Bishop, the young priest's grandfather, tells the lovesick swain the story of his early romance. A quick change of scene takes us back within a few seconds from the 1915 study to the 1867 reception-room. For three acts the audience is in the "sixties," amidst crinolines, curls and curtsies, when the old Bishop is now the young Rev. Tom Armstrong, and falls madly in love with La Cavallini, the Italian opera singer.

"Mercenary Mary."

It was only a few, a very few words I got from the producer of "Mercenary Mary," Mr. Philip D. Levard, who has launched so many successful shows in South Africa; a very few words, for he was extremely busy turning bathing beauties into wonderful white marble statues. Sounds impossible? Nothing impossible to a producer.

The Samoiloff Lighting.

"'Mercenary Mary,'" he told me, "will be identically the same show as was staged at the London Hippodrome, and, in addition, there will be the marvellous Samoiloff lighting and violet ray effects. So Johannesburg will have no cause to grumble."

"The Samoiloff lighting?" I queried.

"I, personally, and I am not alone in this," said Mr. Levard, "think that the Samoiloff discovery is the greatest advance in theatrical stage lighting that has ever been made. It is as great an evolution as electricity was over gas. It is a process by which colours are neutralized by the rays of light thrown upon them. By its aid scenes are changed and costumes altered merely by the touching of a switch. The violet rays are quite another thing—but there you'll see them both and judge for yourself.

The Chorus.

"Then we have the biggest chorus that has ever taken part in any musical production in this country, and a very fine chorus, too. You know I am a great admirer of the South African chorus girl; they are quick, willing and certainly talented. I think even the audiences who are used to such a high standard will be surprised at my girls and men.

The Orchestra.

"Another thing, we have the largest orchestra that has ever played for any one show, a complete jazz orchestra, as well as the 'straight' instruments."

The Play.

Touching the play itself, "Mercenary Mary" is an adaptation of the farcical comedy, "What's Your Wife Doing?" It retains all the salient features of farcical comedy with the beautiful music of . . . . . ., but here the haunting strains of "Tie a piece of string around your finger" rang out and the producer darted away.

C.R.

"Mercenary Mary" and Lovely Gowns.

I found myself one day this week in a position that anyone might envy—surrounded by some two hundred and fifty frocks! Blues, reds, greens, lavender, cyclamen, silks, satins, velvets, ribbons and flowers; designs of all kinds, they hung in the fitting rooms at the top of the African Theatres, Ltd., stores in Bree Street—"Mercenary Mary" dressed.

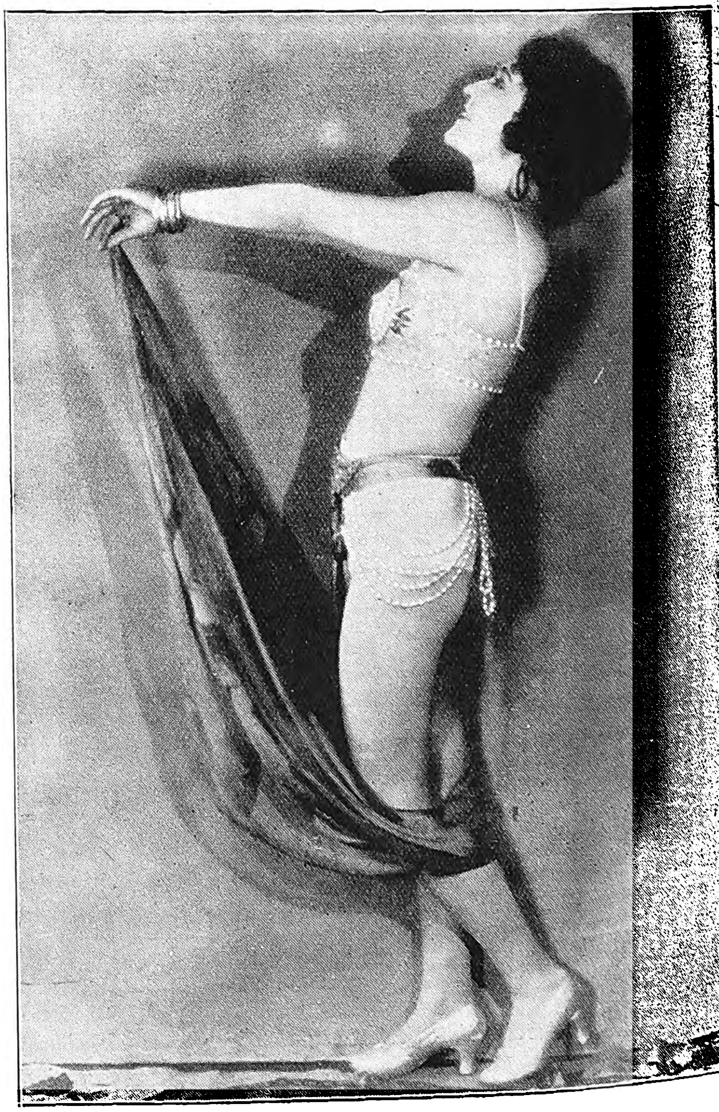
It was a thrilling, if somewhat tiring, experience. Tiring, because as one after another was shown and you exclaimed, "I like *that* one best," up came another, and you gave your heart away again.

A Little About Them.

So let me try to tell you just a little about some of them, so that when you go to the Empire next Monday you will know what to expect. And you will see there, may it please you, the latest fashions for 1926.

"Mary" Herself.

Irene Shamrock, dark-haired and vivacious, will wear a lovely buttercup crepe-de-chine in the first act. It is a



The Sylphic Beauty of Filmland! Dorothy Sebastian.

jumper suit with pockets and wide sleeves, edged turquoise, and on those same sleeves and on the pleated skirt is a design in turquoise and gold. A sleeveless coat of yellow is lined with turquoise and has a collar of dyed fox fur, and the hat is of yellow crinoline with blue ribbons.

Next, oh! so chic comes rose du barri georgette with dew-dropped petals on the skirt and silver beads to the corsage, which is almost backless and is edged with diamante. The cloak is of rose and gold brocade, with white fox fur at hem, collar and waist, and it is lined with silver tissue. A wonderful rose fan is carried with this toilette.

No. 3 gown is white crepe-de-chine with silver laces and four embroidered panels of bugle beads on the skirt. The cloak is of silver laces with ruched silver tissue at the hem and full collar. There is a trail of black velvet flowers at one side.

There! what do you think of "Mary"?

And "June," Kitty Ensom, has some equally lovely gowns. First comes palest pink georgette sewn with flowers in rose, green and bugle beads, with a deep flounce of rose, hemstitched on the skirt, and also embroidered. There is a dainty little collar of Valenciennes laces, too, that you'll love.

Grass green is the next frock with a full skirt sewn with large oyster sequins over accordion pleats. It's just *too* smart, especially when worn with the coat of green mirror velvet with large pink roses tinged with gold as a collar and deep cuffs, and one bloom holding the coat together in front. And rose and silver is the brocade lining.

Then cyclamen and pink, a circular skirt with spray design in gold and silver leaves on corsage and on each panel, of which there are eight, all hemstitched on.

I should so like to tell you of the other principal gowns, of the dancers, of the chorus, but you will understand, I am sure, that two hundred and fifty gowns is a *very* large order to describe. In fact, it will take you several visits to "Mercenary Mary" yourself to see them properly.

C.R.

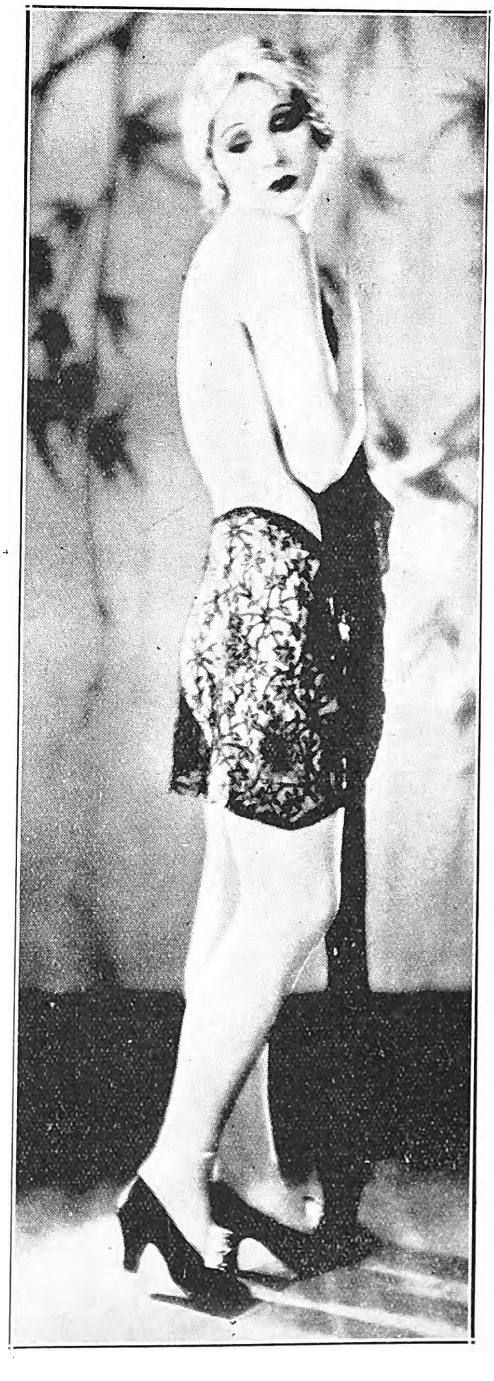
"Gerardo" and Enid Adair, speciality dancers in "Mercenary Mary."

The Neilson-Terry Company.

This evening (Saturday) Johannesburgers will say farewell to Dennis Neilson-Terry and Mary Glynne, to "The Scarlet Pimpernel," to "The Crooked Friday," to "The Cat and the Canary," to "The Man with a Load of Mischief," and to "The Ringer," but all will long be remembered. Dennis and his charming wife have carved out for themselves a niche in the hearts of Johannesburg that will remain for many a moon, and in their second tour of South Africa will carry with them all the good wishes of the hundreds and thousands who have comprised their audiences.

The company will open in "The Cat and the Canary" at the Theatre Royal, Durban, on August 2nd.

Maritzburg, Bloemfontein, Port Elizabeth, Capetown and Pretoria will be visited.



Marion McDonald is one of the most beautiful of film stars.

Of the "Mercenary Mary" Company.

During the early part of the war a certain enterprising General conceived the idea of concert parties for the troops, and commenced forthwith to form entertainment groups behind the lines. The foremost question was, of course, where to obtain the artistes. He overcame this difficulty, however, and gradually gleaned talent from the ranks.

One day an officer, who had been asked by the General to find one or two men who could sing a song, recognised an old school friend in the trenches. He remembered that his friend could sing, and mentioned it to the General, who promptly called the man and requested him to give an exhibition of his prowess in an open field.

The result was that the General took him from the ranks and gave him a place in the first concert party instituted in France—the 4th Divisional Follies. This is a true history of how Herbert Lee, one of the principals in "Mercenary Mary," commenced his theatrical career.

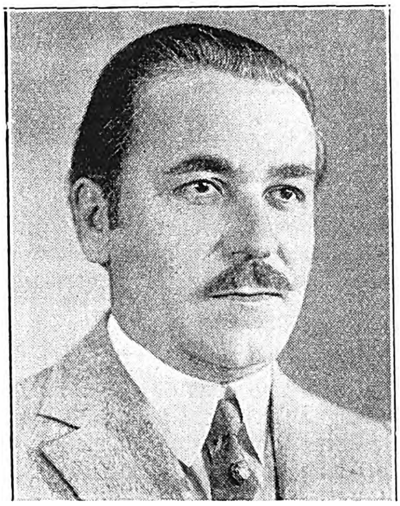
Bert Lee is an admirable light comedian, which is not surprising in a nephew of Whit Cunliffe, from whom he received most of his training for the music halls.

A charming little lady on the silver screen: Eleanor Black.

How deceptive is Screen Personality, especially in case of Noah Beery.

Motion picture patrons form opinions of players from their rôles on the screen, and probably rarely dream that the players are many, many times the direct opposite when at home.

Take the case of Noah Beery, who is always pictured as a rough, fighting scoundrel of one sort or another. The writer met him for the first time the other day, and received one of the surprises of his life.



Noah Beery.

Of course, we did not expect Beery to be even half as rough as he appears on the screen, but judge our surprise when we found one of the most modest and shy men we have yet discovered in the motion picture field. Beery is shy to the extreme, polished as a silver dollar, and, when not working, sneaks around the corner of the set, so he will not have to talk about himself if a writer is about.

In a film being produced at the moment, he plays the part of a caretaker of a South Sea island, which has been left to Milton Sills by his father. Beery is rough, unshaven, uncouth, wicked, and plans to kill Sills and steal Betty Bronson for himself. But what a different character he is in real life. Such is the way of the movies.

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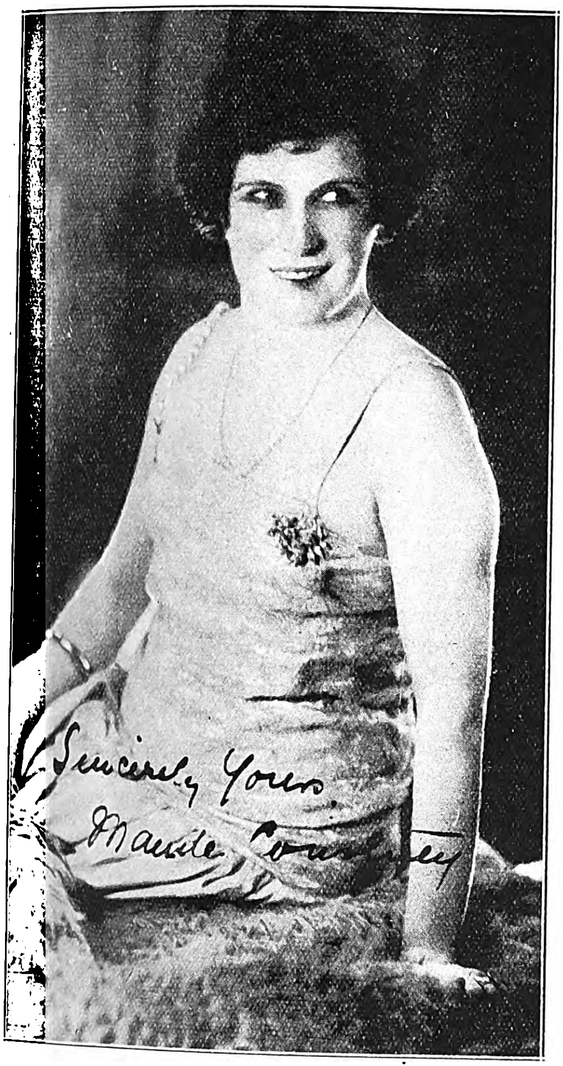

Maude Courtney, who, with Mr. "C.," will appear on August 4th at the Tivoli, Capetown.

Ross and Jerome, who will appear on August 9th at the Criterion, Durban.

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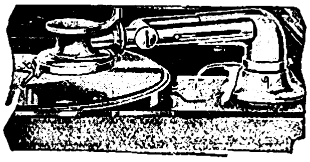

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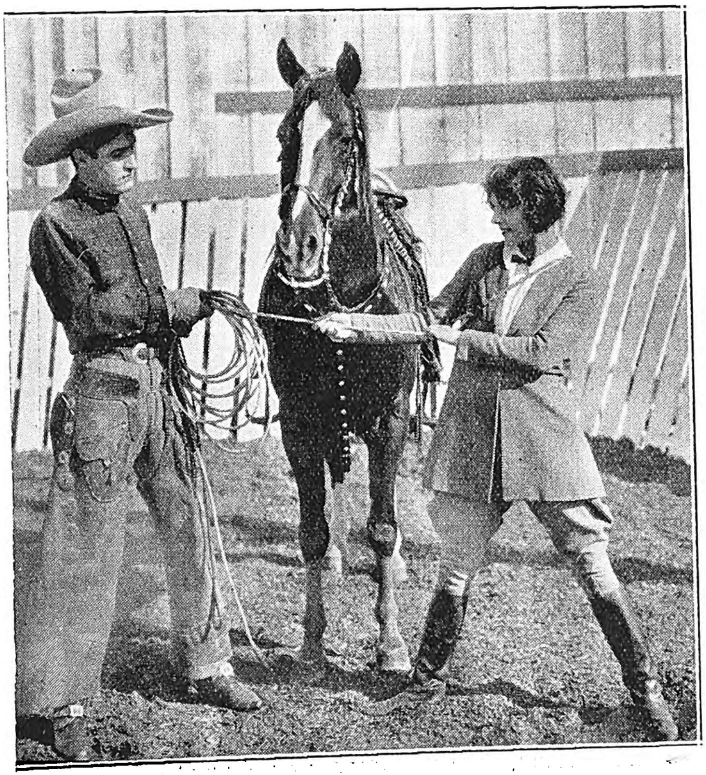
JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

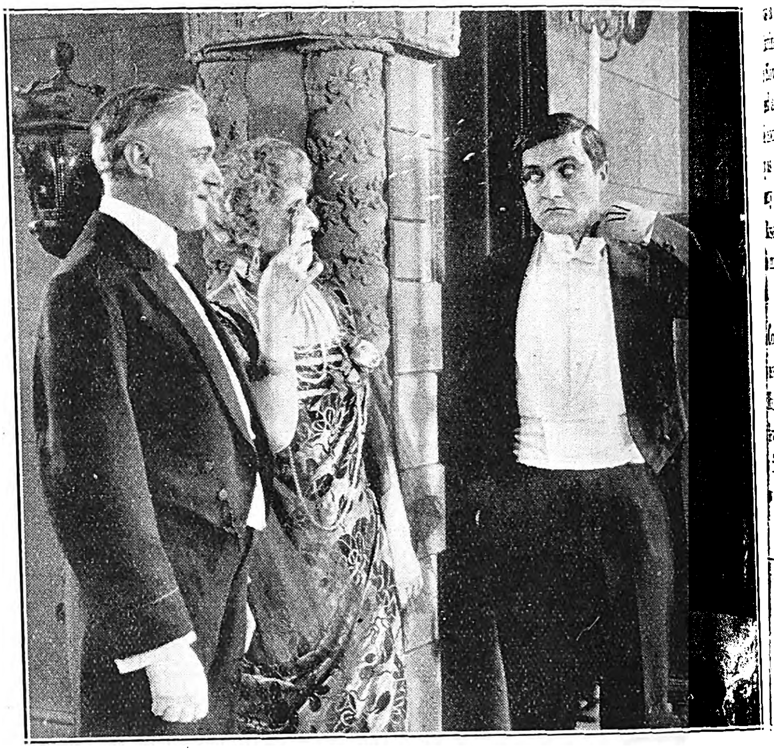
"Oh! You Tony" at the Orpheum.

To take a cowboy, green from the ranch, and plunge him into the midst of Washington society could not fail to be an interesting and amusing experiment. It is around such an experiment that the plot of "Oh, You Tony!"—coming to Johannesburg on August 2nd—is built.

Tom Mix is the cowboy in question. He plays the rôle of Tom Masters, who is part owner of a large ranch. At the death of her father, who has been his partner, Betty Fain inherits a half interest in the ranch. She is secretly in love with Tom, but he considers her only as a business partner.



The partners, Tom Mix and Betty Fain.



Tom Mix was introduced into society, and found it slightly wearying.

Mark Langdon, a clever crook, visits the ranch and evolves a scheme to get control of it by inducing Tom to go to Washington and involving him in the social whirl, which will result in debt. To help him carry out his plan, he engages Jim Overton, a society dilettante, and a beautiful Countess, who is in love with Jim, but willing to play a game with anyone else if the stakes are big enough. The whole thing succeeds, as you will notice when you see the film, but . . . . . .

Facts You may or may not know about Harold Lloyd.

Do you know—

Harold's middle name is Clayton?

A toss of the coin decided Lloyd's career?

There are no lenses in the specspectacles he wears on the screen?

That Lloyd is a serious-minded boy off the screen?

That he is a magician, mind-reader, chess fiend, acrobat and specialist in make-up?

That he believes sincerity the keynote to which most audiences respond?

Harold Lloyd.

That his chief hobby is dancing?

That he is a modest, unassuming boy?

That he never thought he'd be famous?

That everyone at the studio considers him a prince, because he never wants to hog the show or take credit from anyone?

That people seldom recognize him without his glasses?

That he sold pop-corn, ushered, did bits in stock, went to high school, and taught in acting school—all in a day's work?

That he was an extra man and left a certain studio because they cut his salary from $5 to $3?

That he keeps in trim physically, reads a great deal, plays hard, works hard, and takes his rests in New York?

That his hat is the same size to-day that it was seven years ago?

Hicken and Rose.

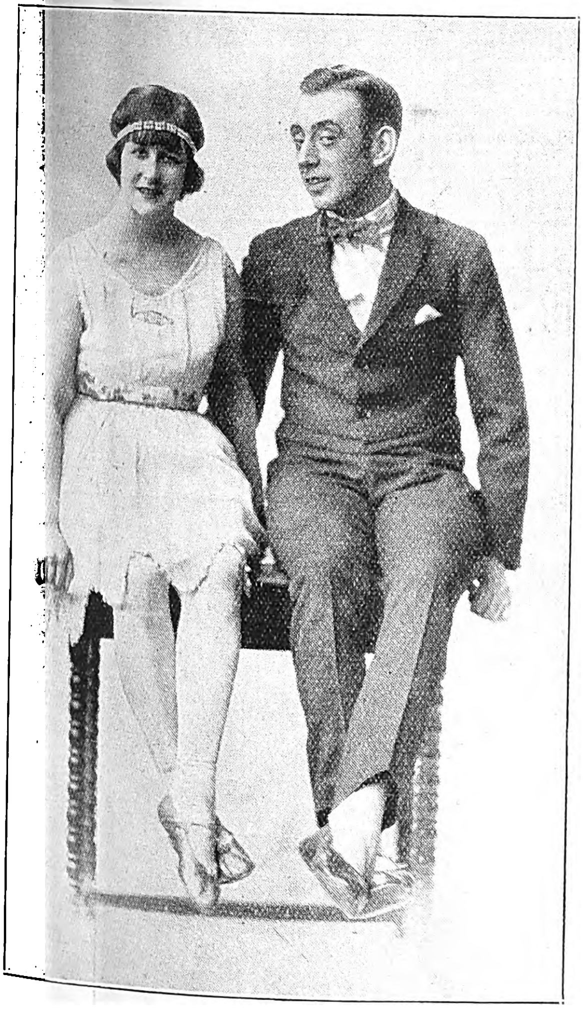
Hicken and Rose—of which turn the Rose is the feminine part—are known as two of the most famous eccentric equilibrists in England. Audiences will see this is so when they open at the Criterion, Benoni, on August 2nd.

Mr. Hicken has been on the stage as an acrobat ever since he was a small child and has toured all over England and the Continent. He remembers with affection his stay in Czecho Slovakia, where travelling acts are very kindly received, and are nearly always asked to come again. This new little country is gradually coming to the forefront artistically as well as politically, and all English artistes have a hearty welcome there.

Miss Rose is also a talented acrobat, and the two partners do marvellous feats of human juggling in their original act.

To become a Contortionist.

"It is not easy for anyone to become a contortionist," says Mr. Hicken. "One has to practice so hard and so often that few are brave enough to go on with the difficult task. My first inspiration came from a moving picture which I saw at a travelling show. In this I saw a young woman doing all kinds of lithsome tricks, and I at once began to practice the same stunts. It was very difficult, but at last I became proficient, and, in spite of the fact that my parents were against it, I persuaded them to let me go on the stage. When I met my present partner, Miss Rose, I asked her if she would like to assist me in my show, and her answer stands out in my memory, 'If I do so, I don't want to be like the ordinary assistant who stands in one corner of the stage and hands the chief performer a handkerchief occasionally.' Those people who visit the theatre and see our act will realise that she has kept her word and does a considerable amount of work in our act.



Hicken and Rose.

How we won the Prize.

"One of my funniest experiences was in 1911, when I entered for a certain large competition. I was working at the time with a little pomeranian dog as a partner, and went to compete with about fifty other acts for the prize. The audience was out for a night's sport, and nearly everyone had rattles and whistles of every kind and tune. This made me feel very nervous, but, to my surprise, my little partner caught the affection of the audience immediately, and their enthusiasm helped us to success. We won the prize, and I always consider that this was one of the strongest stepping stones to my career on the stage."

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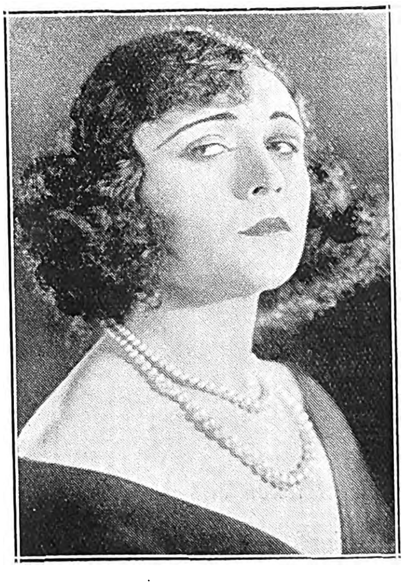


Pola Negri wears the new "bob," a style that ladies with curly hair might well copy.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

Fay Cole at St. James'.

St. James' Cabaret, Johannesburg, has among its attractions a very charming little lady, Fay Cole. I might say that her name fits her like the proverbial glove, for she is small and fair-haired, and looks as if she had come out of a world of fairies. She is very young, and is now making her first trip outside England. She comes to South Africa as a cabaret artist, well known in London for her dancing and her singing and extraordinary acting powers. Although she has not yet achieved the vast age of 20 years, Fay Cole has had a large amount of theatrical experience.

Deputized for one of the Dolly Sisters.

A few years ago she began her career by understudying Betty Bolton, the well-known child actress, in a revue called "U.S.," which was produced by Lee White and Clay Smith. "I had a chance," she says, happily reminiscent, "of playing the part on tour, and I think I must have been succesful, because when I returned to London I was offered a child part in the revue 'Jig-Saw' at the Hippodrome. During the run of this play, I went on for one of the famous Dolly Sisters, and played her part for six weeks. That I always consider was the beginning of my career. Then I went into another revue called 'Pins and Needles,' in which I sang a song called 'Little Rag Dolly.' This song was an enormous success, and before long I could not go out into the street without hearing it whistled by numerous people in the vicinity."

Fay Cole.

A Cochran Revue.

After "Pins and Needles" came "The League of Notions," the famous Cochran revue, in which Fay Cole again played one of the Dolly Sister's parts, and her excellent acting and dancing finally led her into Charlot's revue, called "Yes," at the Vaudeville.

Her Ambition.

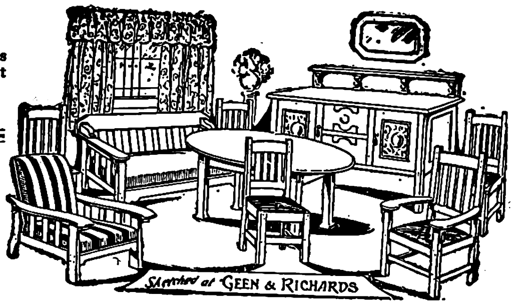
This fairy-like person admits that it is her ambition to be a dramatic actress. "I was never so happy in my life," she says, "as when I first began to play small parts in the sketches included in revue. Soon the parts grew bigger, and I used to look forward with extraordinary enthusiasm to rehearsal times when I was playing in 'Puppets,' for in this revue I had really prominent parts, you know. Another thing I would awfully like to do (Fay Cole, with the usual eagerness of youth, wants to accomplish many things) is to act in films. I have already played a few parts on the screen, and once I was chosen to play one of the princes in the Tower in an historical film, but, unfortunately, my theatrical contract prevented me from accepting the film one.

Cabaret Work.

"It was during the run of 'Puppets' that I got my first chance to play in cabaret. I used to go on to the Metropole after the show every night and sing and dance there in the new Follies which had just been produced. I love cabaret work; unlike stage work, one is able to get in touch direct with one's audience; cabaret is a more intimate form of acting than that on the stage. Not long after this I went to the Piccadilly Cabaret for two months. My season there was interrupted by a brief sojourn in 'By the Way'; this play, however, went to America and, as I did not wish to leave London at the time, I returned to the Piccadilly. That, I am afraid, is all I can tell you about my career. It is not very large just at present, but I hope that it will be much increased very shortly."

The Sport of Kings.

The English Dramatic Company arrive from Durban at Maritzburg, opening at Scott's Theatre on August 2nd in "The Sport of Kings." On August 5th, 6th and 7th "The White Heather" will be staged.



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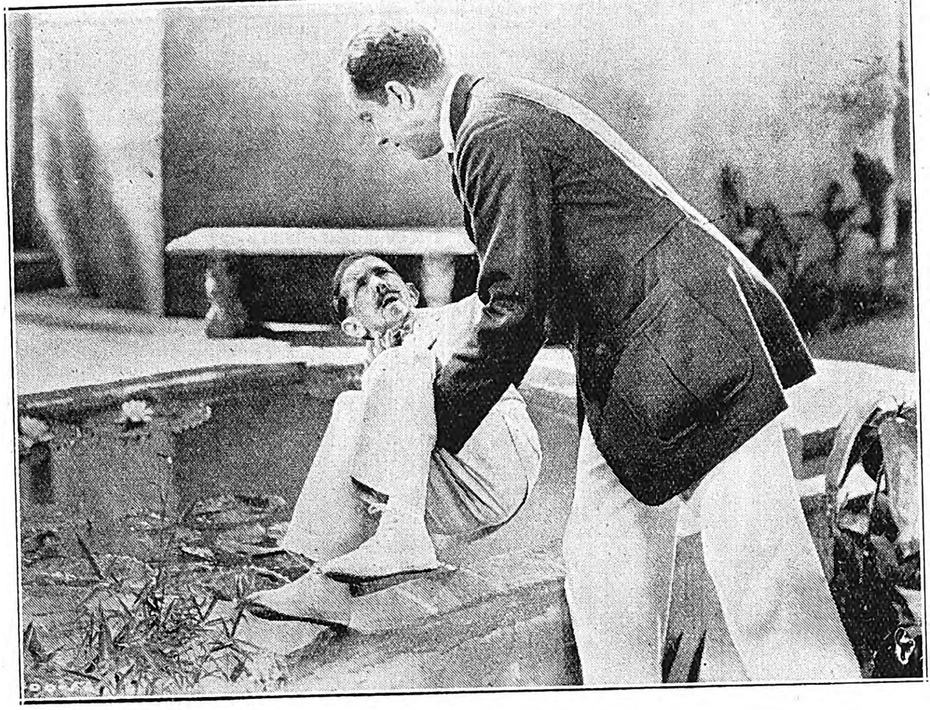


Simon de Gex was always a jester.

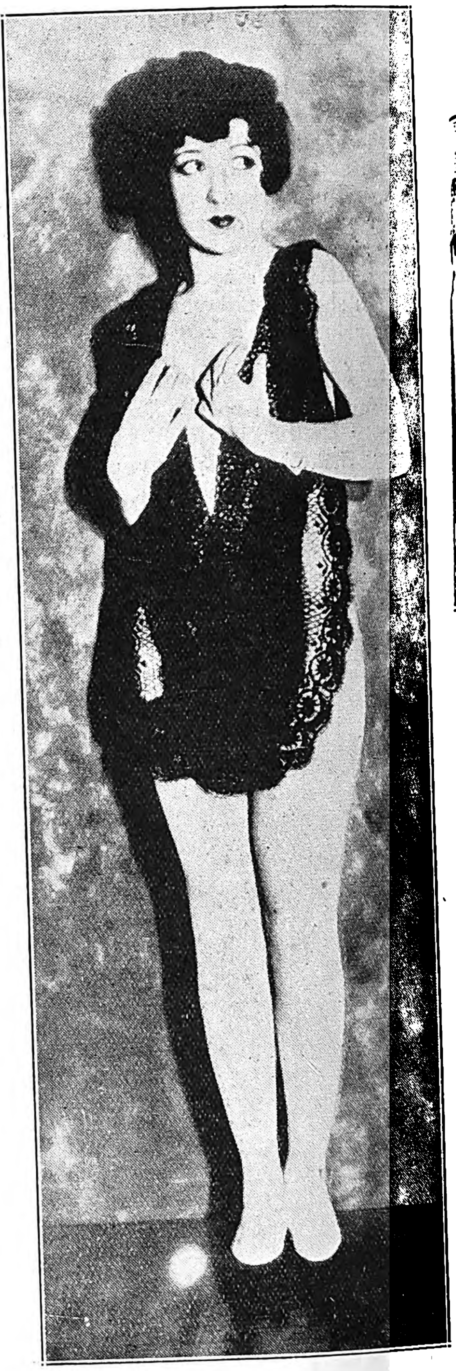
That was the toast they drank to in "Simon the Jester," which comes to the Alhambra, Capetown, on August the 5th, 6th and 7th.

The story of the picture revolves round Simon de Gex, who in the prime of life, is given a few weeks to live. His friend and secretary is enamoured of Lola Brandt, a circus woman, and Simon seeks to break up this match.

Small wonder the men adored her—a circus woman.

In so doing he falls in love with the circus woman, which brings about all sorts of complications and exciting situations, and in the end reveals a startling denouement.

There's comedy—rich and rare. Comedy of the wholesome type, there's a circus with all its performers and performing animals, a side show with its human freaks. The picture is well worth one's while.



Connie Dawn predicts that this is how the well-dressed woman of a few years hence will appear.

Mr. "C.," who, with Maude Courtney, will open at the Tivoli, Capetown, on August 4th.

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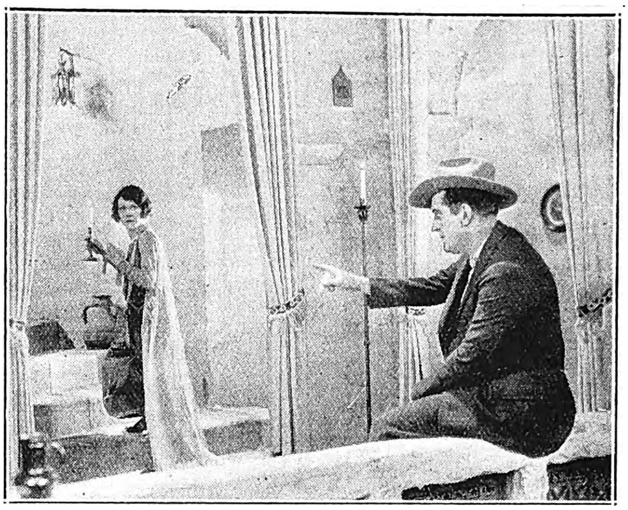
A Drama of the Alien-smuggling Industry, at the Bijou.

It was a difficult position.



The "girl" down by the Rio Grande and the Secret Service man.

"The Fighting Edge," coming to the Bijou, Johannesburg, on August 2nd, is a very exciting melodrama of a gang of man-smugglers who operated along the Mexican border, illicitly smuggling bootlegging aliens into the United States. Kenneth Harlan, as a secret service agent, disguises himself as a Mexican ruffian and worms his way into their territory and finally into their good graces. Everything was going fine. He was getting all the information he needed, and then one day someone suspected him, and then he found himself in a "predicament."

Down by the Rio Grande, Patsy Ruth Miller plays the girl; "Red" Kirby, the master fiend; Lew Harvey, Pat Hartigan, Pat Harmon and Eugene Palette, lesser villains or "tools"; Heinie Conklin, the comical cook, and W. A. Carroll, the long-lost father.

Johnny Hines.

Johnny Hines, the great comedian, has compiled a list of foolish questions that have been asked him during his career as a comedian. There are enough of these absurd queries to fill a book, but, as Johnny Hines has not yet become a publisher, only a number of then picked at random are printed here:

Johnny Hines.

Do you intend bringing your sons and grandsons up as comedians?

Outside of yourself, whom do you consider the funniest man in the world?

Do you object to being hit in the solar plexus by the villain?

Does your valet run around the "lot" behind you with a mattress to break your fall every time you get knocked down?

Tell me, honestly, what is your real salary?

What is your favourite form of amusement outside of being chased through the streets by policemen in the movies, and always getting the best of them?

The brown derby, I understand, is coming back into style—do you favour it or do you eat your meals at home?

Do managers really manage comedians, or do comedians manage managers? If not, why?

Do you ever fall in love with your leading lady?

Is it true that motion picture stars usually hate their leading ladies?

Do you ever get mad at the lies press agents tell about you?

What is your exact salary, and how often do you get it?

Have you ever killed a man by mistake in your comedies?

How many times do you expect to be married?

Are all the pretty girls who appear with you on the screen relatives of the director and producer, or have they really got talent?

Have you ever had your weekly salary held back, and how much is it?

Do you think up all of the funny sub-titles in your pictures, or do you get them out of a joke book?

If I come to New York, will you give me a job in the movies? I spoke a piece once in a Christmas entertainment.

Do you read all the mash notes you get? Do you tear them up? Or do you paste them in a great big book?

Are you in favour of riots? How often?

Is your salary big enough to live on comfortably, and how much?

Is it very hard to be funny in front of a camera, or does it just come natural to you?

Are you funny off the screen—say, in a post office?

Is your leading lady a married woman, and does her husband ever get jealous?

If you had a wife—and have you?—Do you think she would be jealous of your leading woman?

What do you think of the career of Buffalo Bill?

Will you send me your picture free, or do I have to send you a quarter for it?

How much salary did you say you got?

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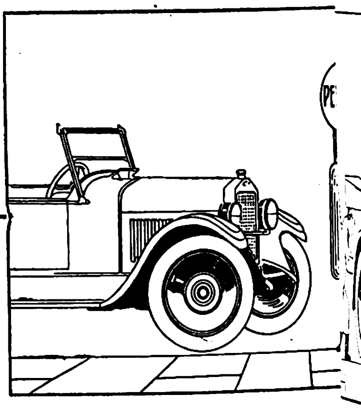

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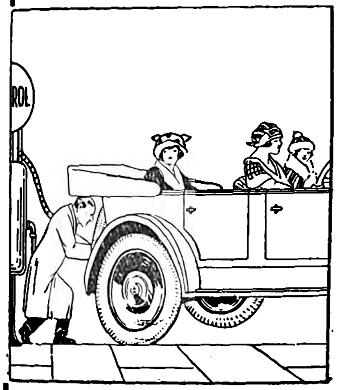

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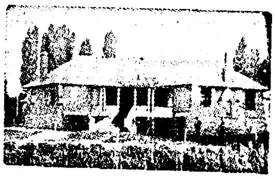

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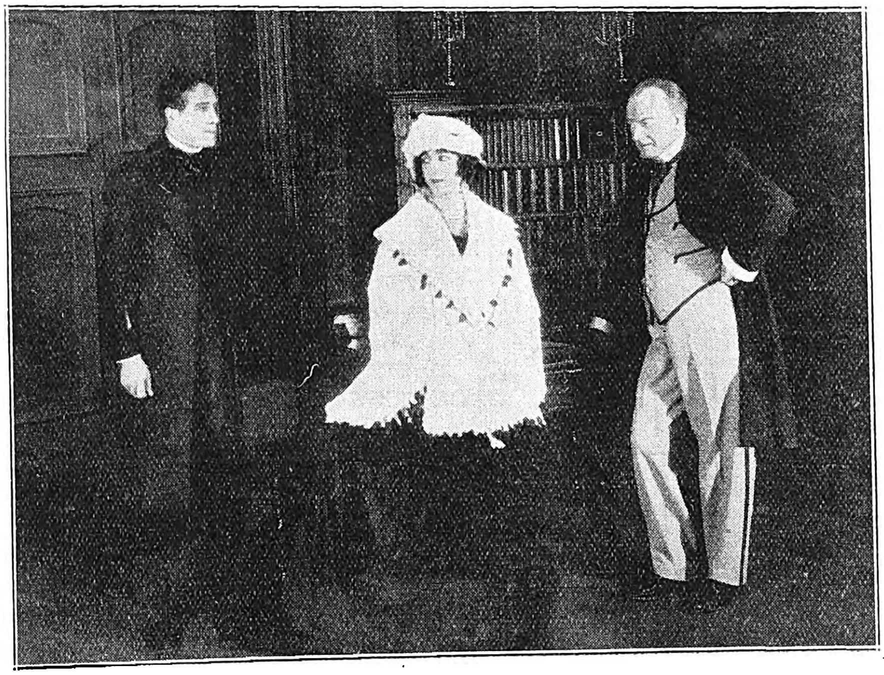

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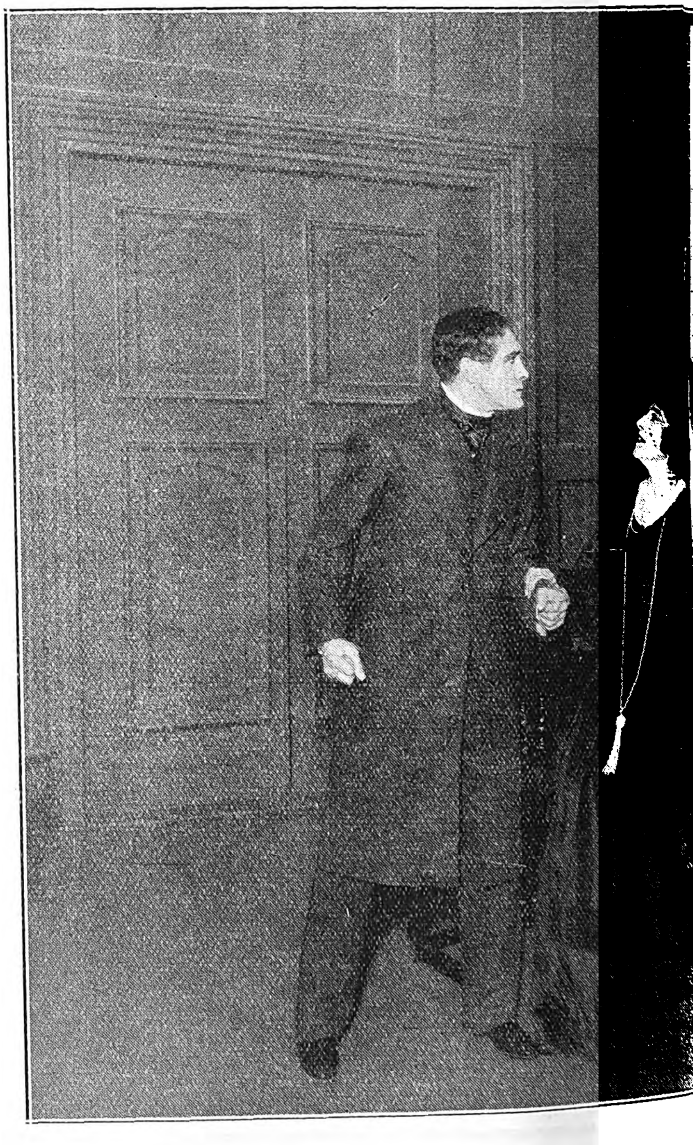

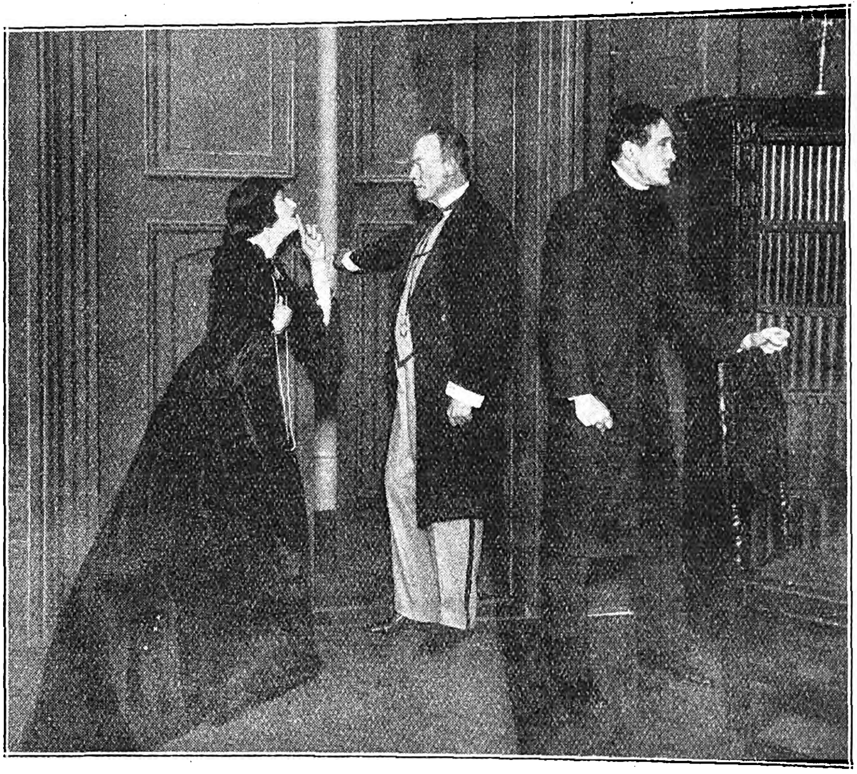

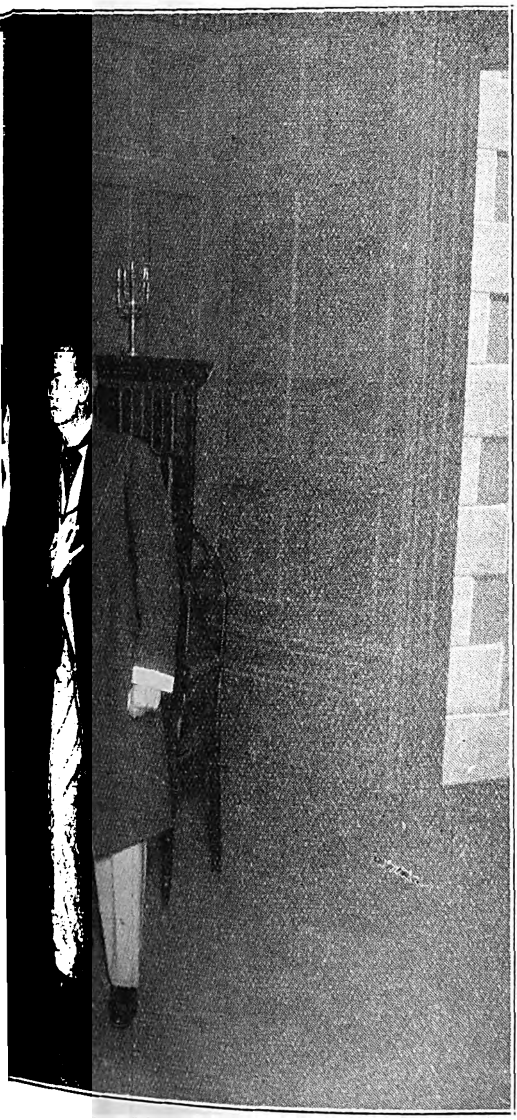

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[Centre top photo: Jane Plotz.

Pamela Passes.

London, June 30th, 1926.

Cricket!

I am sick of the very sound of the word. Why should it be spoken of with bated breath. After all—what is cricket? Simply one man throwing a little ball to another, who hits it with a bat, while several others run to catch it, and look unhappy when they don't.

I have just come back from the first day of the Test Match, after having been nearly deafened by the roaring man who sat next to me.

"Over!"

Who's over? Somebody had fallen over, but I could not see the accident. Nobody ran to his assistance. All round the green—or lawn—men leant forward with their hands on their knees, shouting. This, I thought, is the ritual to be followed at a cricket match. I leant forward and shouted, too.

"Caught him in the Deep!"

The men next to me roared this several times at me. I scanned the grounds eagerly, but could find no deep. Had it been raining I could have understood it, but on a sunny day like this—no.

More Hysterical Shouting.

"No ball!" said somebody—ridiculously, since I, and presumably everybody else, could see the ball running for dear life towards the opposite stand. Two Australians stood carelessly at the wickets, while the whole of the English team rushed towards the little sphere of red leather which apparently was "No ball." I would like to know what it was. A mirage, perhaps.

One of the batsmen, after doing no batting work at all, suddenly, for no reason whatever, walked off the course.

"Leg before the wicket—that's finished him," explained my leonine neighbour. But how unfair—how monstrously unfair this game is. The batsman—I saw him myself—had both legs before the wicket all the time he was batting. His whole body was before the wicket. Fancy sending him off because he had stood in front of it instead of behind it. All the other batters have done the same thing. Why should he be singled out?

I am Sorry for them.

From what I can see of cricket, it appears to be a very uneven game—some of the men having far more fun than the others. And I am particularly sorry for those who have to stand about in the sun—doing nothing most of the time. Why can't they go into the pavilion and have lemon squashes with the batters?

A silly game. I'm never going to see it any more. And, if you love me, you'll refrain from mentioning bats and balls in my presence for months to come.

The latest Wells Novel is due in the Autumn.

It is called the "World of William Clissold," and is to be published in three huge volumes. Between chapters the author has been working himself into a frenzy at the theatrical critics. For some of these have dared to criticise the latest effort of the Russian ballet, to which Wells (and all right-thinking people) is eternally attached.

I have been twice to Wimbledon.

Do not, dear readers, imagine that I am emulating Bull's Eye Bertrand, the great sporting reporter. I admit that this letter seems to be full of racquets and bats and things—but at the moment sport is the thing that is occupying the whole of England's interest. Miners' children may starve and the coal question remain indefinitely unsolved—but we must not forget that we owe it to ourselves to see the Test match, the Wimbledon jubilee and Henley. Being a good Briton, I do these things, too. But I would not have it thought that I am a sporting person. I am not unfamiliar with a racquet, but I cannot row a boat with any degree of skill. Certainly I am not a cricketer, and if I were put into a football field and told to play, I should sit down and scream until somebody came and took me home. But I am very lucky at roulette, if that interests you, though I know nothing of bridge, except that it makes tempers very bad and has a dummy in it, and people who play it have always bad digestions.

But to Wimbledon.

I saw Suzanne play again—very badly. She has now retired from the contests. She says she has neuritis in her arm. Some unkind persons have been provoked into saying that it is not neuritis, but a fear of being beaten by the new Spanish star, d'Alvarez. I watched the latter slip into the hearts of the Great-Hearted British Public the other afternoon. She has all the grace of a young gazelle and the pretty unself-consciousness of a child. And she has charm. The G.H.B.P. rose and, metaphorically, embraced her

I went to Melba's farewell Concert.

The audience was in tears. Australian flags hung from the ceiling of the Albert Hall, and Australians filled the boxes and many of the stalls. Half-way through came "Home, Sweet Home" (a song which, by the way, has never stirred me when sung by the prima donna, but which in strange native words from a Maori woman's bronzed throat once made my heart slip a beat) and the Australian cricketers (more sport, I'm afraid) drowned the end of it in coo-ees and cheers. Her last song was wisely chosen. There was a little pause before it, and then the familiar, gentle chords and the voice, quavering a little but heaven-sweet—

"Gin a body meet a body
Comin' thro' the rye—"

At the end the audience, lifted by emotion into a perfect gesture, gave her the homage of silence, into which she stepped and spoke. This is verbatim:—

"Dear friends and dear countrymen,—I am very proud and happy to-night to think that the dear Australian cricketers are here, and the Australian soldiers, too. It has brought me nearer home. . . . . I am sorry to go, but I regret nothing. Perhaps some day you will find another idol whom you will love and adore as you have loved me. All I ask, dear, darling public, is that you will give me a thought and say, 'We loved Melba, too.' . . . ."

It is Sale-time now in England.

That sounds like a kind of bargain rag-time—

"Oh, it's sale-time now in England,
In England by the sea!"

Anyway, the women are descending upon the shops like wolves upon the fold. This is a very special bargain season, or I would not bother you with news of it. The reason things can be bought so cheaply at the moment was told me with much verbosity and technical detail by a famous economist the other day. I cannot tell you about his reasoning in his own words, because I didn't understand them—chiefly, I think, because he would insist on referring quite irrelevantly (but reverently) to the Gold Standard—which is not a flag, but something to do with banks. However, the short of it is that we can buy frocks for ninepence—or nearly—because, owing to the Strike (and the Gold Standard) people were not able to come to London to buy clothes, and, as the shopkeepers do not want this season's goods left on their hands until next season, they must sacrifice them to the wolves. In sale times Oxford Street is a place to be avoided. The needle in the haystack is terribly obvious compared with a single person in a crowd on Selfridge's pavements. Quite innocent of bargain-hunting, I was borne upon a wave of women into Marshall and Snelgrove's yesterday. I could neither go forward nor back. A harassed shopwalker came up to me and said, snappily, "Well, moddom, what can we do for you?" He looked as if he

CALL AND SEE SPECIMENS OF THE JANE PLOTZ BOOK OF PHOTOGRAPHS.

wished me to perdition. "You can get me out of this—if possible!" I said. He looked at me disbelievingly. A woman wanting to be taken *away* from the bargain counters! Impossible. She must be mad.

I am Sane.

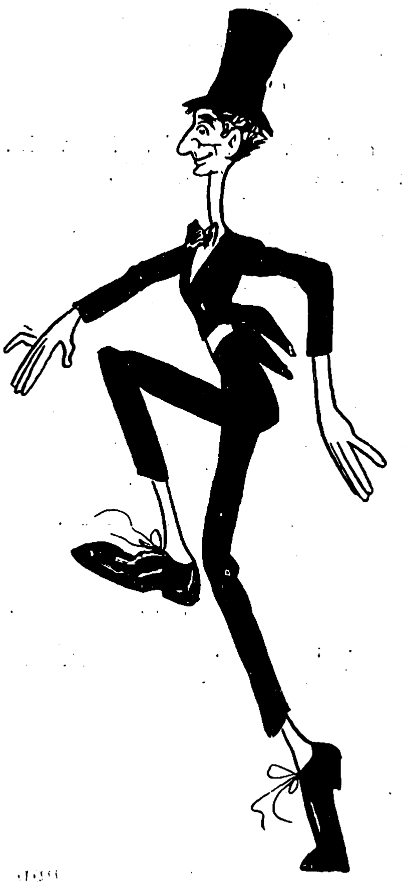
"No, no," I assured him, "I am as sane as most people—or nearly. I only want to get out." And, although he obviously distrusted me, the man did succeed at last in forcing a way for me to the door. On the way to the street I noticed a printed board which said, "Extension of small ladies' department." What an extraordinary thing, I thought. Do small ladies go there to be stretched? It is a novel idea. Probably in another part of the building there was a department where tall ladies could be shortened—and thick ones thinned. But I did not wait to see.

PAMELA TRAVERS.

Pretty Esther Ralston of the films.

Roberty and Lysiana.

It is seldom one finds French artists feeling so much at home in an English-speaking country as they do in their own. However, Mr. Roberty and Miss Lysiana, who open at the Apollo, Germiston, on August 2nd, in spite of being French, find themselves as contented in England as they are in France. In fact, they have played so often on English stages that they are as much at home there as they are on the Paris ones. Certainly Miss Lysiana has not yet mastered the English language, but Mr. Roberty makes up for that with his quick understanding and his capacity for picking up phrases foreign to him. These two have played in no less than seven London pantomimes at the old Lyceum. They have crossed the Channel so many times, that the Channel steamers, even on the very worst of crossings, seem like second homes to them.



J. A. Jowers, the Scots comedian, does his "spider dance."

"Andy" will open at the Criterion, Benoni, on August 2nd with his saxaphone, his bottle of Scotch, his dances and his stories, and is sure to be as popular as he has been in other centres. "That's enough of that, George," will become a pass word on the Far East Rand.

Next Week's Calls.

WEEK COMMENCING MONDAY, AUGUST 2.

His Majesty's, Johannesburg.—Owen Nares, Marie Polini and London Company in "Romance."

Empire, Johannesburg.—London's Greatest Musical Craze, "Mercenary Mary."

Tivoli, Capetown.—(Opening Wednesday, August 4th.) Vera Wootton, Maud Courtney and Mr. "C," Keith Wilbur.

Orpheum, Johannesburg.—Billy Bennett, Three Equals.

Criterion, Benoni.—J. A. Powers, Hicken and Rose, Mona Grey.

Rinko, Maritzburg.—Walter Nilsson, Dorothy Browne.

Criterion, Durban.—Rigoletto Bros. and Swanson Sisters.

Apollo, Germiston.—Roberty and Lysiana, Yost and Clady.

Vaudette, Krugersdorp.—(August 2nd and 3rd.) Pansie, Maisie and Max, Musical Astleys.

Empire, Boksburg.—(August 4th and 5th.) Pansie, Maisie and Max, Musical Astleys.

Empire, Brakpan.—(August 6th and 7th.) Pansie, Maisie and Max, Musical Astleys.

Theatre Royal, Durban.—Dennis Neilson-Terry, Mary Glynne and London Company in "The Cat and the Canary."

Scott's, Maritzburg.—New Dramatic Company in "The Sport of Kings," to be followed by "The White Heather."

Theatre Royal, Kimberley.—(Opening August 4th.) "No, No, Nanette."

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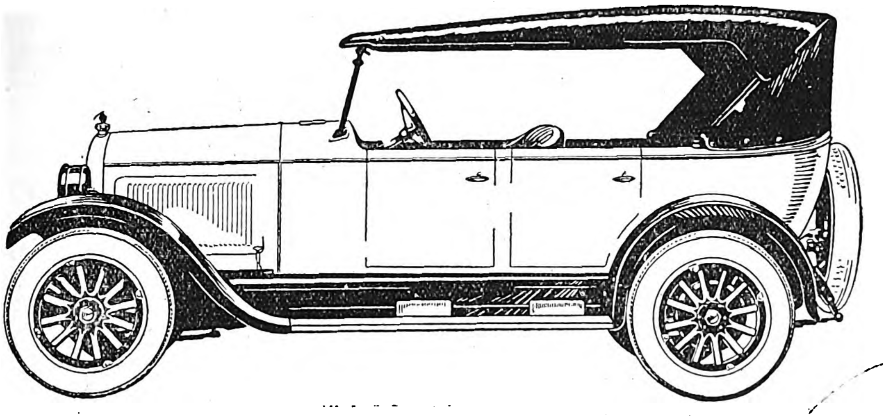

Beauty, *such as has never before been seen in a popular-priced automobile*—"How in the world do you do it at the price?" asks one owner . . . A beautiful car, indeed—long, low, impressive lines—handsome, dignified, substantial-looking . . . A colour effect, especially beautiful—so striking that, as a woman-owner says, "Admiring eyes peer out from passing cars, groups gather around wherever I park it" . . .

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Then add to all these desirable things a powerful, efficient engine—developing a full 40 horse power—"11,684 miles of hard driving, and not a dollar spent for anything but oil and petrol"—An economy of operation such as you have never expected in a 6-cylinder automobile . . . An engine whose performance will greatly gratify you. As another owner says, "5,300 miles so far and the engine hasn't missed a shot"—"This car hasn't been shifted into second gear for any hill yet" . . . The price, too, is very low for a car that, judged by current standards of value, is easily worth more.

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WILLYS - OVERLAND - FINE - MOTOR - CARS

London Theatres.

London, June 30th, 1926.

The question arising in London at the moment is "Where are the new stars coming from?" At this season all the managers of the theatres are racking their brains to find new idols for the public. Leading ladies are, at the moment, at a premium, and several changes are shortly to be made at different theatres.

Tip Toes.

Nothing is predicted in regard to the Winter Garden Theatre, where "Kid Boots" is shortly due to finish, but it has been rumoured that a play called "Tip-Toes," with an entire American cast, is to be presented in its stead. Leslie Henson is due to go into whatever production is next housed at the Drury Lane Theatre and, therefore, the Winter Garden will lose its chief attraction for a time.

A New Show by Wimperis.

A successor to "No, No, Nanette" is being written by Arthur Wimperis in conjunction with two Americans. They are adapting a Viennese musical comedy, and it is rumoured that Babs, of Beattie and Babs, is to play one of the parts in the production.

One of our most well-known leading men in musical comedy, Jack Buchanan, is on his way back to England after a successful tour with "Charlot's Revue" in America. On his return he will rehearse a new play called "Sunny," in which, when "Mercenary Mary" finishes her run at the Hippodrome, he will play with Binnie Hale. As there are no signs, however, of this popular musical comedy drawing to an end, it is expected that the rehearsals for the new play will be long drawn out.

Jack Buchanan

To be played in Autumn.

Another musical show due in London in the autumn is the English version of "Pas Sur La Bouche." In this play the well-known Arthur Margetson will be the leading man.

Regine Flory, the French actress, who so tragically committed suicide in the office of the Drury Lane Theatre the other day, scored one of her greatest successes in this play, and she owes her establishment as a star to her part in it.

Remembered with Affection.

South African audiences will remember with affection Iris Hoey. She is shortly to go to America, and, for a colossal salary, is to play in "Wet Paint" in New York. This play was banned by the censor in England, but was produced for private performances.

Iris Hoey.

The Russian Ballet.

Controversy is raging round the Russian Ballet at present playing to packed houses at His Majesty's Theatre. One of the ballets especially—"The Wedding"—has raised a conflicting storm of approval and disapprobation. Some say that Stravinsky's music has no meaning whatever, and is crude and ugly in the extreme. Others, including Mr. H. G. Wells, the novelist, who has written a protest against the diatribes showered upon the ballet by certain members of the press, are all for this very modern composer. Personally, I am on the side of Mr. Wells and am more than sorry that this special ballet is not to be produced again this season.

An Old Vaudeville Artist.

There is now in London an old American vaudeville artist who danced the Charleston in London fifty-four years ago! This is Thomas J. Ryan, an Irishman who went to America as a boy, and who is now well on in the seventies, although he looks only forty. Over half a century ago he copied from the negroes what is now danced by fashionable London. When it was suggested to Mr. Ryan that he should play a week in London and show how old-fashioned modern life really was, he said he had come to see Europe, not to let Europe see him.

The Kreisler of the Saxophone.

Another American now in London is Rudy Wiedoeft, a saxophonist who is earning £200 a week. He can play two tunes at once and perform classical music in such an impressive way on his instrument of torture that they call him "The Kreisler of the Saxophone."

An Old Friend.

Leon M. Lion, an old friend of South Africans, is now appearing in a new play called the "Dog's Chance" at the Kew Theatre. M. Lion, himself, scores an unqualified success as the tramp "Bill," who attempts blackmail and is sent to prison. His acting in the second act, when he finds that his scheme of blackmail has failed, was excellent. It is expected that this play will shortly move to the West End.

Leon M. Lion.

There is a large amount of unexploited talent in England, and many producers believe we have enough good dancers to form an excellent Corps-de-Ballet. The biggest handicap is the lack of choregraphers—the men who arrange the dances. It is thought that if the producers had sufficient experience in this work, which is principally of continental origin, it would be possible for us to get foreign ballet masters to teach the English dancers the Continental style. I am convinced that the dancers of Britain only need somebody to lead them, and that they are capable of producing ballets of great merit.

For South Africa.

"A Cuckoo in the Nest," that excellent farce shortly to be seen in South Africa with Eric Cowley, George S. Wray, Martin Walker and Hilda Bruce Potter playing the leading parts, has been withdrawn from the Aldwych Theatre in London after a phenomenal run, and is shortly to be succeeded by a play from the same pen which wrote "Cuckoo." "Rookery Nook" promises to be quite as successful and, from all accounts, will have an equally long run.

"The Best People," another play shortly to be seen in South Africa, is playing to packed houses at the Lyric Theatre, London. There is every hope of it doing the same thing in South Africa.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

Rare old tile work is a hobby of James Cruze, while his wife, Betty Compson, has quite a collection of elephants. Cruze is describing the inscription on an exquisite enamelled tile forming the base of a new sundial under construction at their Flintridge home.

Times Have Changed.

The comedy elements centre around Mark's return to Wynwood, the seat of the Redmans, the youngest scion of which he is engaged to marry. The Redmans are an old family with many shelves of dusty tradition. They are as proud of their family as any Roman patriarch.

Aunt Cordelia, head of the Redman clan, presents her niece, now the wife of Mark (William Russell) with the family heirloom. Three generations of Redmans have died under it," the aunt informs the young wife. It is a quilt—the stormy petrel, the *modus operandi* of the story.

"Times have Changed" comes to Wolfram's Bioscope, Capetown, on August 2nd, 3rd and 4th.

C. B. Cochran has been appointed manager of the Albert Hall. Mr. Cochran says he will produce revue there, although he would not dream of impairing the great traditions. He hoped a Bill would be introduced into Parliament to remove the restrictions hampering the progress of the hall.

The Yiddish Players.

The season of Nathan Isaacovitch and his company at the Standard Theatre, Johannesburg, is proving even more and more successful as the days go by, and crowded houses are the rule nightly. The programme is changed three to four times a week, testifying to the great versatility of the company.

Billy Bennett,

the famous comedian, is coming to the Orpheum, Johannesburg, on August 2nd for a week.

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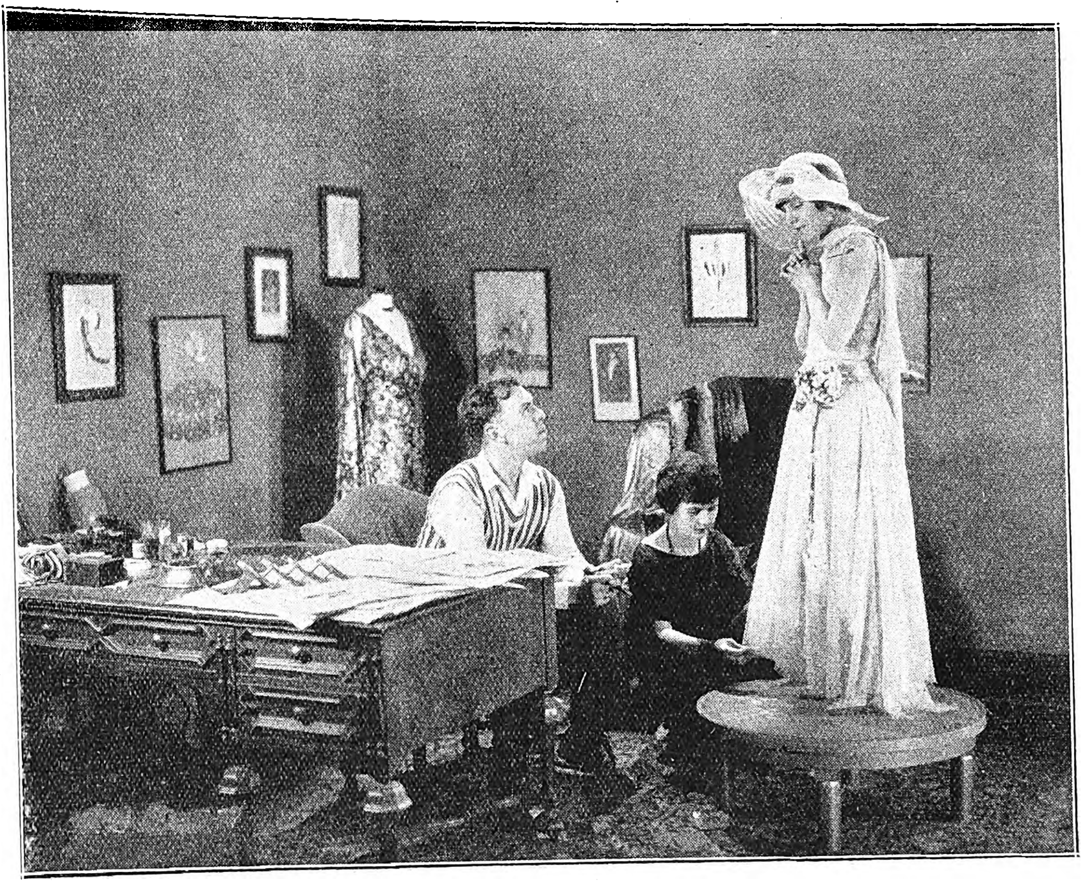
JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.



Designing a gown in a Hollywood studio.

With Mercenary Mary.

South Africans will remember with affection Violet Phlora and Theo Phil, two clever dancers, who played within the confines of her shores a few years ago, and who have come out to South Africa to dance in "Mercenary Mary." These two are vastly prolific of fresh and original ideas. "Our ideas for new stunts," they say, "do not come to us suddenly, but they grow with us, and emerge from the dances we are doing at the moment. We pride ourselves on the fact that they are not merely sudden inventions, but the growth of much earnest thought."

Phil, himself, was trained by the famous Espinosa as a dancer and an acrobat; while Phlora—she of the fluffy head and sprightly limbs—started her theatrical career as an actress and a singer. They met, these two, in very romantic circumstances on the second day after Phil was demobilised from the army after the war. Not long after this they set up a partnership—a theatrical partnership, you understand—and two years later they amalgamated into a closer alliance and a wedding ring set its seal upon the partnership.

Phil, I believe, used to sing as well, and occasionally still does, but acrobatics and dancing are his two particular fortes. It is his own contention that he fell out of his cradle doing his first trick, although he cannot be sure of the truth of this, but at the age of four years he started training as an acrobat. He has even had circus experience, and there is very little you can tell Phil about horse riding or trapeze work.

Phlora has spent most of her young life playing parts in revue and thinking out new scenic effects and composing successful ballads, so you will see that she is nothing if not versatile.

The partnership of these two is very satisfying theatrically. Nobody, having seen Phil and Phlora work together, could deny that they are artistes of exceptional ability, but they are not only artistes, they are two very human people in whom the love of life runs very deeply, and who have innate friendliness for the rest of the world.

A great deal of their experience has been gained in pantomime, and it is a type of entertainment which is very dear to both their hearts.

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BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

Pansie, Maisie and Max, appearing at the Vaudette, Krugersdorp, on August 2nd and 3rd; the Empire, Boksburg, on the 4th and 5th; and the Empire, Brakpan, on the 6th and 7th.

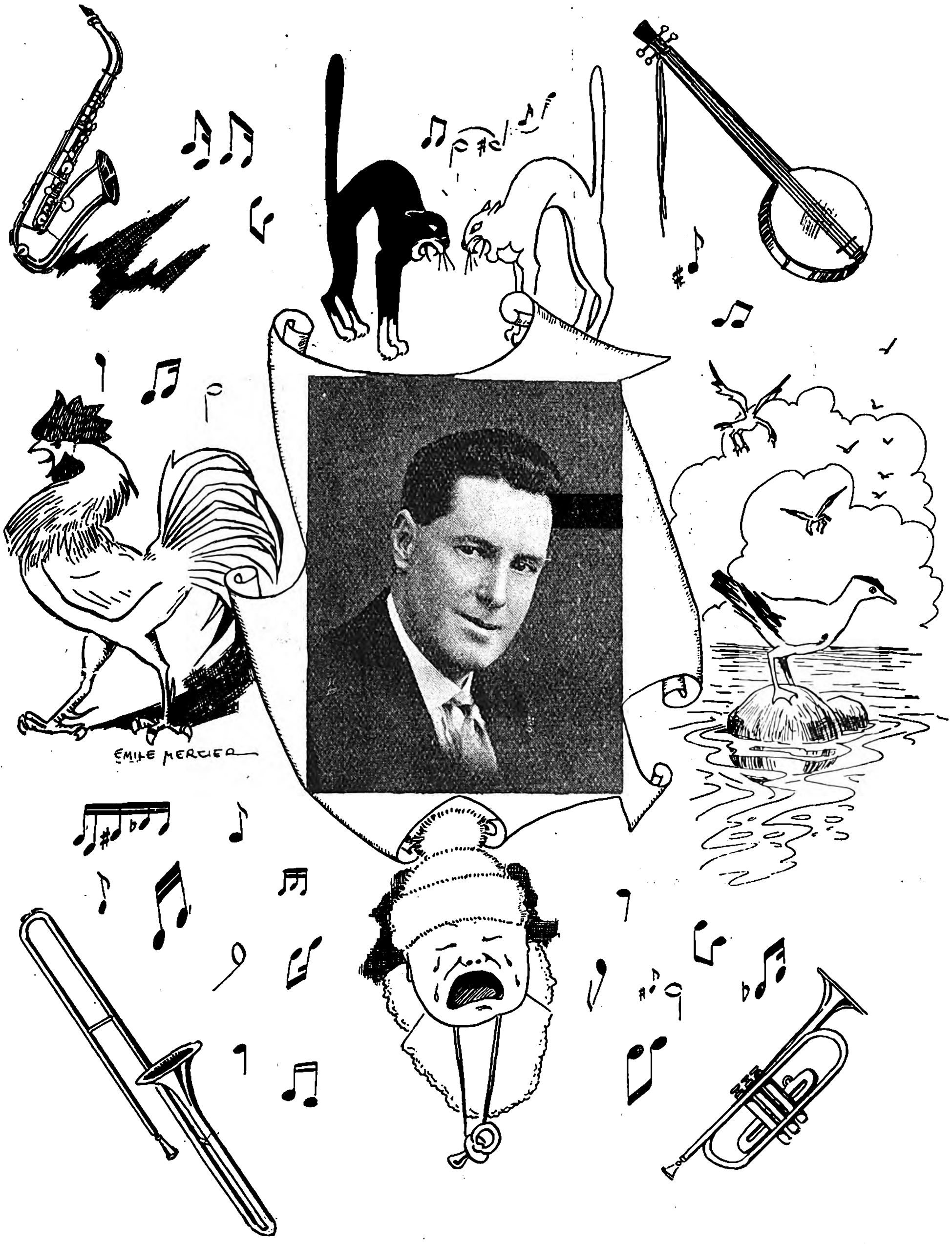
A scene from "New Toys."

The story of "New Toys," which will be screened at the Carlton Bioscope, Johannesburg, on August 2nd, 3rd and 4th, is appealing because of its sheer realism. It presents a young couple in the early stages of married life, settling down to a future of apparent happiness with their little home and baby. These are the "new toys," as they call them.

On the 5th, 6th and 7th "Riding the Wind" will be screened.

Vamps at play . . . . Myrna Lay and June Winton; they are both screen vamps, of different types.

RED DAISY TEA IS THE BEST—TRY IT.



Keith Wilbur, the famous mimic, who is appearing at the Tivoli, Capetown, on August 4th.

In Mail Week.

Tom Clare was still singing his songs at the piano this week at the Victoria Palace, where "Cohen on the Telephone" was the somewhat hoary-headed favourite.

Charles Martin, the popular manager of the Olympia, Shoreditch, has been re-engaged to manage the house under its forthcoming regime of pictures and variety.

Edward Victor had a great reception at the Hippodrome, Bristol.

Joseph Victor, the dude comedian, is in the excellent cast of Harry Day's new revue, "The Street Show," which was showing at the Empire, Leeds.

Harry Claff is producing a brilliant operatic act, "The White Knight," in which he appears resplendent in a suit of mail. He is assisted by our dainty little friend, Winnie Wager.

Alex. W. Lamond, the husband of Hetty King, has been appointed general manager of the Julius Darewski Agency.

Leslie Weston has opened with his concert party on the Britannia Pier, Yarmouth.

Nora Bancroft is gaining a great success at the New Pavilion in the Marine Gardens, Folkstone, with her "Playtime Production." Al. Maurice, Gwen Taylor, Eric Holmes and Phyllis Mai are with her.

Barker and Wynne were appearing at the Woolwich, London.

It was undoubtedly felt that "The Ghost Train" at the Prince of Wales would run till Christmas.

The collections on behalf of the Music Hall Ladies' Guild, on Forget-me-not Day, realized £350.

Rene Kelly had a real jazz birthday this year in between the matinee and evening performance in Australia. Seventeen candles glittered on her cake!

Marie Burke is making a speedy recovery from the effects of the railway accident she was in in Australia.

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

MRS. SMITH
BOARDING-HOUSE
SOC PROP-M

A scene from "Times Have Changed," coming to Wolfram's Bioscope, Capetown, on August 2nd, 3rd and 4th.

Alice Terry, whose lovely looks and fine acting have endeared her to motion picture audiences.

Overland Six Breaks Several Speed and Road Records.

Four new records for speed and endurance have been established recently by the Overland Six, stock cars being used in each instance. Three of these records were made in long-distance cross-country runs, over courses which were for the most part extremely difficult, with only a few short stretches of good roads.

For example, the distance from Buenos Aires to Mar del Plata, in Argentina, is about 300 miles, and there is not a vestige of stone or gravel in the entire distance. The surface is composed of a black, mouldy soil, and at least 75 per cent. of the road is full of holes and very deeply covered with dust.

Over this course, Senor Eugenio Cassoulet, noted Argentinian racing driver, has just driven an Overland Six stock car from Buenos Aires to Mar del Plata and return, covering the 600 miles in 14 hours and 44 minutes—an average speed of 40 miles an hour.

Willys-Overland distributors in Australia recently conducted a series of public tests with Overland Six stock cars.

One of these cars was driven from Brisbane to Sydney, a distance of 646 miles, in 18 hours and 33 minutes, lowering by 12 minutes the record established by another make of car, which has withstood for three years all attempts to break it. The course over which this run was made has less than 100 miles of good road, the remainder ranging from medium to bad.

This same car also established a record for the run from Sydney to Bourke and return, covering the distance of 1,024 miles in 27 hours and 57 minutes—an average speed of 36½ miles an hour over roads of every description.

On the Maroubra Speedway at Sydney, another Overland Six stock car established a new record for all Australasia, for a continuous run of 24 hours at high speed. This car, with two drivers, ran up 1,235 miles in 24 hours—an average speed of 51½ miles per hour.

These records, established under gruelling conditions, furnish ample proof of the remarkable engine performance of the Overland Six, as well as its all-round sturdiness and reliability.

Toothsome.

This is a true story. After a recent first night, an actor-manager went to a member of his company who had "fluffed" badly and said, "You weren't exactly great to-night, were you?" "No, I'm afraid not. But the fact of the matter is I was trying a new set of false teeth, and——" "Well, wear the old ones to-morrow," came the reply. "*They know the words better.*"

New Hair Growth

By using KOTALKO

The small photo, taken from a football group, shows how bald Mr. Evans was. The other photograph proves the wonderful new growth of hair which has come through using three boxes of Kotalko.

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(Signed) JACK EVANS.

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JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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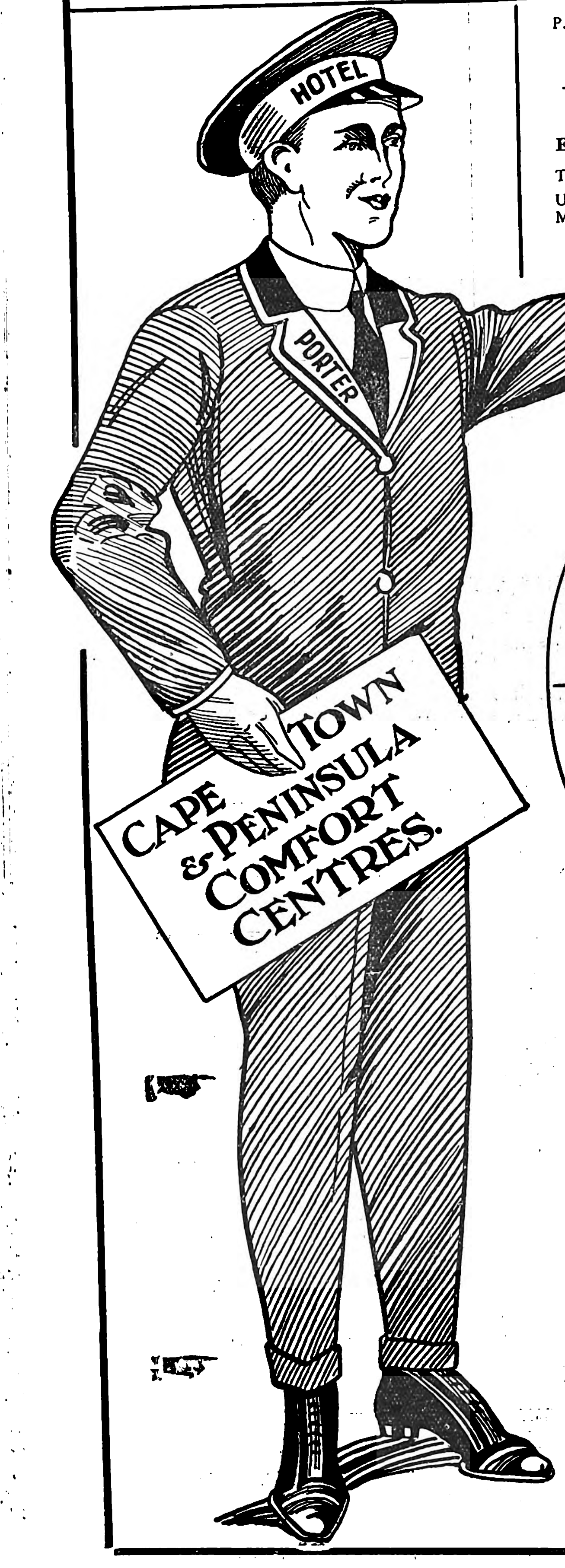
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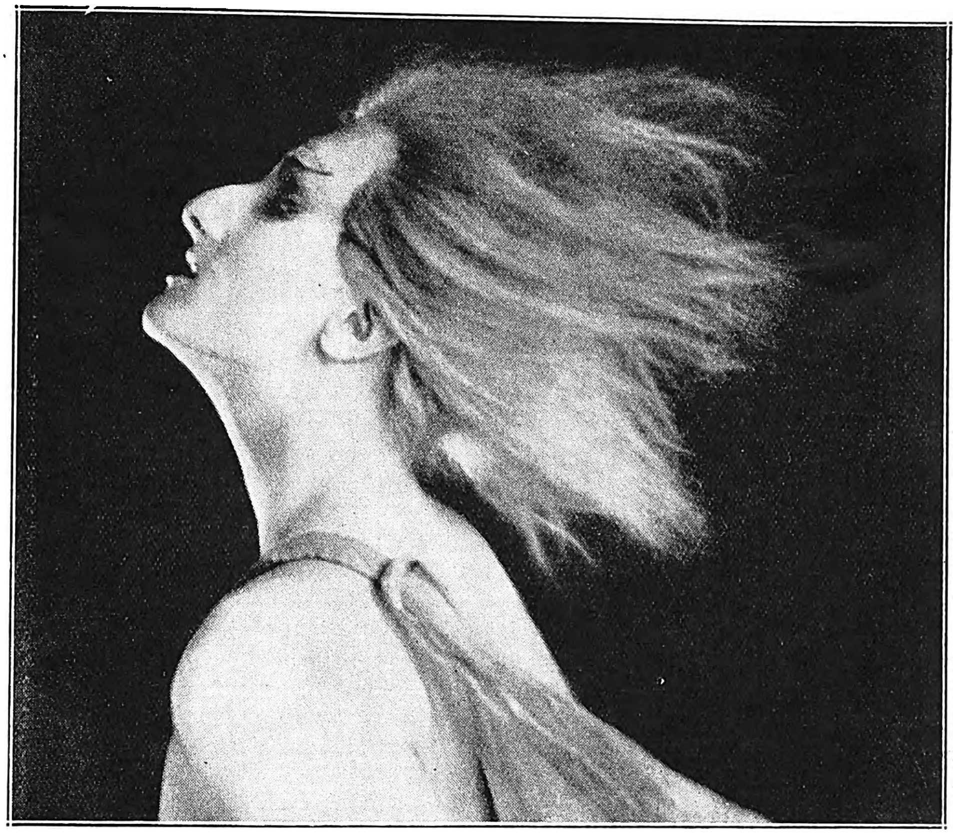
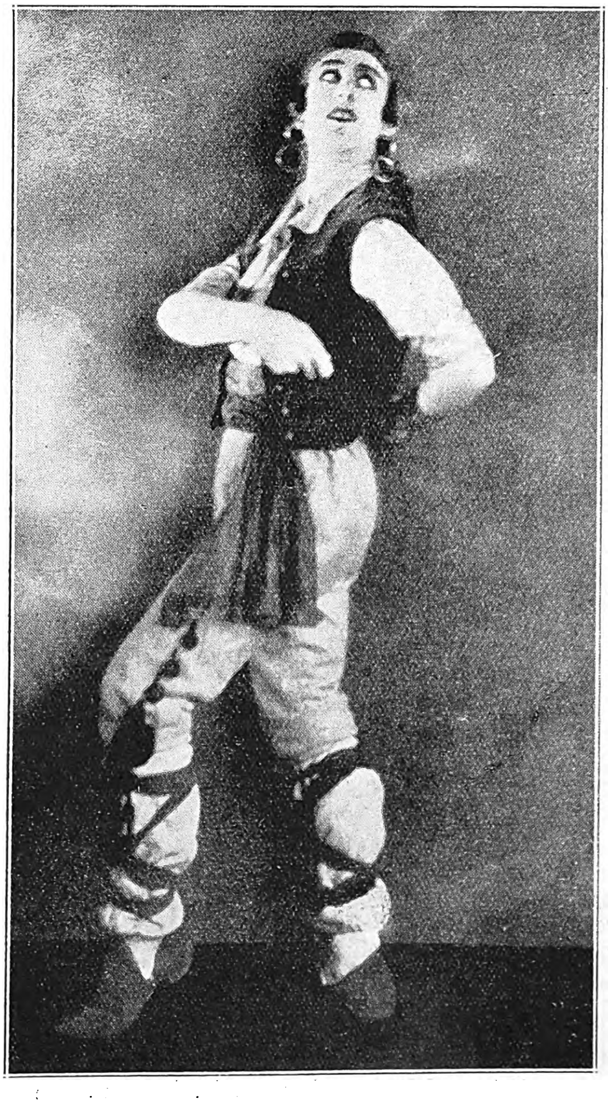
From Australia and New Zealand have come each mail news of the success of Pavlova and her company, and of their triumphant progress from town to town. On August 4th they will leave Australia for England *via* the Suez Canal, opening later in the year in Germany. The photographs on this page are of two of the company, who will be remembered by South Africans.



Aubrey Hitchens as "The North Wind" in "Autumn Leaves" ballet.



H. Algeranoff as "Don Quixote." In South Africa he partnered Pavlova in a wonderful Russian dance.

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Racing Notes.

By "Observer."

All racehorses sired South of the Line become a year older on Sunday night.

Mr. Harry Solomon left Johannesburg on Wednesday to fill the position of judge at the Third Winter Meeting of the Durban Turf Club, July 31 and August 2 and 7.

The new motordrome on the Auckland Park racecourse is nearing completion, and the opening meeting is set down for Saturday, August 28.

Vitry, one of the fancied candidates for the Durban Gold Cup, is a half-brother to Intervention, who is in the same race. Both Vitry and Intervention are Rand owned.

M. Beary, one of the leading English jockeys, has been suspended until August 16 for having crossed his field too sharply in the Coombe July Plate at Sandown Park.

At Clairwood, last Saturday, all six races on the card were won by the favourites.

Full Moon, winner of the Stewards' Handicap at Benoni, is a bay gelding by Auriform—All Moonshine, and thus half-brother to Illustrious. As far as looks and racing merit go, the Benoni winner is a long remove from Fred Murray's crack sprinter.

During his present visit to Durban, Hampton Court has won the only two races for which he was started. These were the Clairwood Winter Handicap and the Woolavington Cup, both of which were run at the picturesque suburban course.

At Benoni, on Saturday, the jockeys H. Graham and C. Anderson were cautioned and reprimanded by the stewards for having failed to keep their mounts to a straight course in races down the straight.

L. Hammon rode three and C. Anderson two winners at Saturday's meeting of the Eastern District Sporting Club. This brought Hammon's total up to seven winning rides in eight days, and he is now an assured winner of the jockeys' premiership for the current season.

As far as the Rand is concerned, Auckland Park Racing Club closes the current racing season on Saturday, July 31, and the holiday meeting of the Germiston Sporting Club on Monday, August 2, will be the first race meeting of the new season.

On Monday, W. L. Randall railed Sun Lad and Fidelo to Durban. The first-named, none the worse for his mishap in the Berea Handicap, is engaged in the Durban Gold Cup, and Fidelo will figure in sprint events. The pair went down in charge of W. Randall, junior, who is by way of being one of our most promising young cricketers, and G. Nicoll, who also made the trip, will ride them.

Auckland Park Racing Club, Germiston Sporting Club and the Eastern District Sporting Club have decided that when an owner or trainer scratches his horses within 24 hours after the official publication of the weights he will be refunded one-half of the nomination fee. This is really an acceptance under a different name, and the idea is to facilitate compilation of the race card. As may be expected, the scheme has found great favour with owners and trainers.

After Cree Side had won on the opening day of the Clairwood Winter Meeting, Mr. G. F. Ennion, the owner of the second, lodged an objection on the grounds that Mr. J. Williamson, owner of Cree Side, had not registered his colours. The failure to register has, it is said, been admitted, but the Clairwood stewards overruled the objection. An appeal to the local executive failed to disturb the original verdict, and Mr. Ennion is now carrying the case to the head executive stewards of the Jockey Club, whose decision on a rather unique and obscure point of racing is being awaited with considerable interest.

There is every promise of a big field for the Durban Gold Cup, to be run on Saturday, and which is proving a better betting race than any of its predecessors. At the time of writing, Quicksand II. is favourite, and has reasonable grounds for his exalted position. Mr. Weale's horse did not run in the July Handicap. When at the post for the Clairwood Winter Handicap, he was rather severely kicked, and then ran fourth. Apparently Quicksand II. has recovered from his injury, but it must not be forgotten that his stable companion, Silver King, who is in different ownership, also has a chance and will be a "trier" quite independent of Quicksand II. Of the others, Sun Lad, Alastair, The Roc and Vitry please most, and perhaps the issue will be fought out between the better of George Weale's pair, Sun Lad and The Roc.

Local racegoers have a sufficiency to interest them this week end, in Saturday's meeting at Auckland Park and the holiday fixture at Germiston on Monday. In both instances the cards filled well and, with the improvement in the weather, some interesting racing should be witnessed. The following look best in their respective races:—

Auckland Park.

1.0 p.m.—Juvenile Handicap. Five furlongs.
Earl Trenton, 1; Lady of Rank, 2; King Sol, 3.

1.40 p.m.—Maiden Handicap. Five furlongs.
Perfect Lady, 1; Wave Worn, 2; Calm's Day, 3.

2.20 p.m.—Galloway Handicap (B). Six furlongs.
Shade, 1; Brown Feather, 2; Newsboy, 3.

3.0 p.m.—Auckland Park Handicap (C). Five furlongs.
Polynesia, 1; Pazo, 2; Naught, 3.

3.40 p.m.—Auckland Park Handicap (A). Nine furlongs.
Jos. Simpson's elect, 1; Dandy Dick, 2; Gladiator, 3.

4.20 p.m.—Auckland Park Handicap (B). Six furlongs.
Carinos, 1; General Hunter, 2; Daddy Long Legs, 3.

5.0 p.m.—Galloway Handicap (A). One mile.
Wiletta, 1; Flossey, 2; Bombardon, 3.

Germiston.

12.10 p.m.—Galloway Handicap (C). Five furlongs.
Moss Rose, 1; A.B., 2; Black Watch, 3.

12.50 p.m.—Galloway Handicap (A). Seven furlongs.
Bombardon, 1; Cherry Stick, 2; Wild Ray, 3.

1.35 p.m.—Holiday Handicap (A). Five furlongs.
Thespian, 1; Bright, 2; Admiral, 3.

2.15 p.m.—Holiday Handicap (B). Six furlongs.
Flattery, 1; Regard, 2; Essay, 3.

2.55 p.m.—Germiston Handicap. One mile.
Kherifend, 1; Francois, 2; Benedictine, 3.

3.35 p.m.—Holiday Handicap (C). One mile.
Satanic, 1; Weary Knight, 2; Danilo, 3.

4.15 p.m.—Holiday Handicap (D). Nine furlongs.
Crofter, 1; Stapleton, 2; Millax, 3.

4.55 p.m.—Galloway Handicap (B). Six furlongs.
Shade, 1; Brown Feather, 2; Tante, 3.

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S.A. PICTORIAL
STAGE & CINEMA

VOL. XX., No. 575] JOHANNESBURG, AUGUST 7TH, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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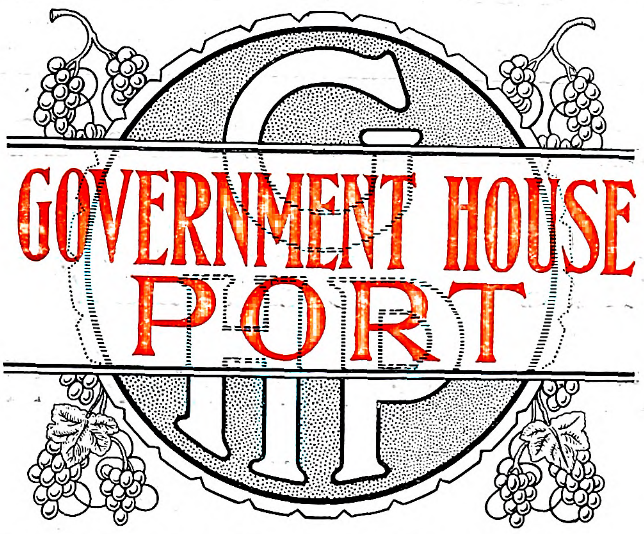

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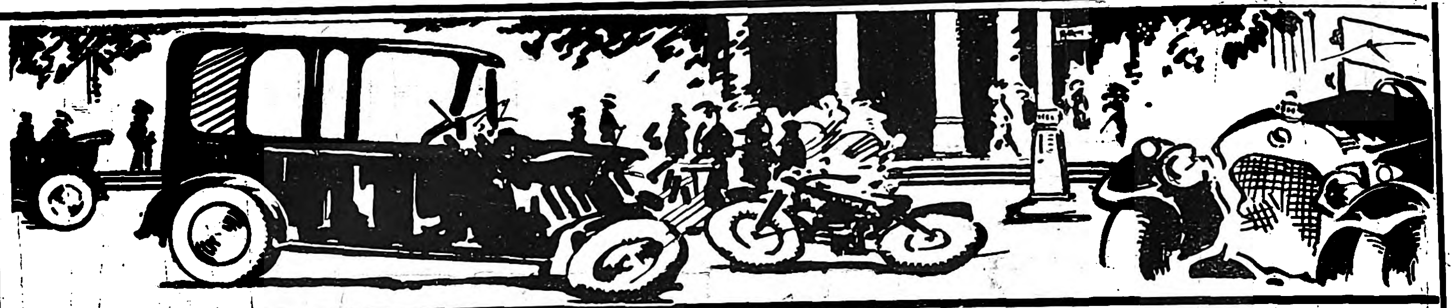

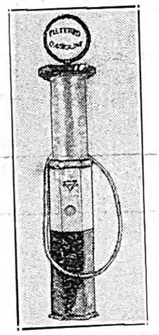

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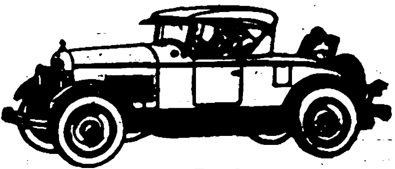

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S.A. PICTORIAL.
STAGE & CINEMA.

VOL. XX. No. 575. SATURDAY, AUGUST 7TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

The Dawn Sisters, who open in August on the African Theatres, Ltd., circuit.

S. A. PICTORIAL
Price - - - - - - - - - - - - - - - Sixpence.
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Head Office: Empire Buildings, Johannesburg.
Agents for Great Britain: Argus South African Newspapers, Ltd., Byron House, 82-85, Fleet Street, London, E.C.

"Mercenary Mary"

" Our Mary."
(Irene Shamrock.)
[Photo: Jane Plotz.

" Christopher."
(Horace Kenney.)

" June."
Kitty Emson.
[Photo: Jane Plotz.

" The greatest musical show we've had! "

Never could it be written with greater truth and never could audiences and critics in South Africa " spread themselves " with such justification as over " Mercenary Mary."

Monday afternoon at the Empire, Johannesburg, " Mary " (Irene Shamrock) made her bow to us, a gay, bright little figure in a primrose silk suit embossed in jade green, hair like a raven's wing, a dainty little face sparkling with merriment. " Mary," you've certainly come to stay. From the first moment Irene Shamrock crept right into everyone's hearts. She dances with grace and with verve, sings delightfully, acts well, and fits the part like a glove. In the supper scene she is exceptionally good; a difficult situation this, that could be spoilt in a moment by over-acting. Once more we say, " Mary," you've certainly come to stay.

And her colleagues!

" June " (Kitty Emson), such a contrast, shining tresses of amber cut in the latest " bob," eyes of azure blue, an appealing manner, a fine voice *and* a dancer. " June," we're certainly going to be friends.

Then, I would have you know, there is " Christopher Skinner " (Horace Kenney) the poor mournful " crumb," a comedian whose methods are never forced, who gets laugh after laugh by the sheer force of his personality. We hope to see a lot of " Chris."

" Jerry Warner " (Hal Collins) who is engaged to " June " and lured off the straight and narrow track by the mercenary designs of our " Mary," sings well and acts well, and, what is most important in a hero, looks well.

Of the smaller rôles, Theo Phil as the " Butler " and Violet Phlora as " the Maid," dance most attractively, Theo being responsible for some of the cleverest hand springs and somersault work we have had on the South African stage. Vernon Kingsley as " Sir Henry Somers, K.C.," Ernest Shannon as " Bellamy Shepheard," Connie Thorne as " Phyllis Webster," Harry Nesbitt as " Great Grandpa Skinner," are all in the picture, with a special word to Max Nesbitt for his work as the Hebrew " Grandpa Skinner," and to Herbert Lee as the breezy " Harry Webster."

One wants to say a very special word for Gerardo and Enid Adair who present to us probably the finest dancing we have seen in this country. Their acrobatic work is nothing short of marvellous, and they both dance with a grace and abandon that is most fascinating. They are alone worth a visit to the Empire. Doreen Adams, a dainty little figure, and Evelyn Jones also do good solo work.

" Mercenary Mary " pleases by its catchy numbers, already been hummed at street corners, while not being spoilt by having been heard beforehand too

" Jerry Warner."
(Hal Collins.)

Enid Adair.

" Gerardo."

"The Maid."
(Violet Phlora.)

often, by its really fine chorus of men and girls, its dancing, grouping, colouring, its scenery, its effects—in short, by its very production, which is yet another laurel in the wreath already won by Philip D. Levard, who certainly knows what the public want and sees they get it. The gowns are all exquisite, gowns such as Miss S. Banjamin productions have always led us to expect, and entrance every woman.

A great feature of the play is the Samoiloff lighting, which is nothing short of wonderful. In the one scene bathing belles in the most delicate shades of costumes, are turned into beautiful, pulsing, breathing marble statues before the eyes of the audience. The "Violet Rays" are responsible for another exquisite number. In fact, there is scene after scene of them.

Add to all this a large orchestra under the baton of Mr. Frederick Shaw—well, we say it again, "Mary, you have certainly come to stay."

C.R.

"The Butler."
(Theo Phil.)

Romance.

Monday saw the return visit of that popular actor, Owen Nares, and his charming wife, Marie Polini. "Romance," the play they presented at His Majesty's Theatre—a play which has already been noticed in these columns when first produced at Capetown by this talented company.

"Romance" is a play Owen Nares made famous in London and with which his name will ever be associated. It is perhaps the greatest love drama of modern times, and calls for the most skilful acting.

Owen Nares.

The story is, of course, well known. The young clergyman who falls in love with a great Italian opera singer, and when he hears there is something unconventional, even improper, in her life, with a broken heart he leaves her never to return. We are transported from the 1915 study to back in 1867, when the young priest's grandfather tells the lovesick swain the story of *his* early romance.

The play is serious, yet beautiful. Owen Nares gives one of his finest performances in "Romance," riveting the attention of the audience with every word he speaks. He is splendid as the shy young "Rev. Tom Armstrong," who lost a wife but found his soul.

Marie Polini shows in "Romance" to what heights she can rise; she gives us the picture of a very human woman, a singer spoilt by adulation, but, in the end, a *great* woman.

Louis Goodrich, as "Cornelius van Tuyl," gives a restrained performance in his most convincing style.

All the other characters are exceedingly well taken. "Romance" is a great play, finely acted.

C.R.

The Terrys.

Dennis Neilson-Terry and Mary Glynne had a wonderful opening at Durban on Monday, on their return tour of South Africa, and in "The Cat and the Canary" were accorded, if possible, a bigger reception than on their first visit.

Marie Polini.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

Cyril Shields.

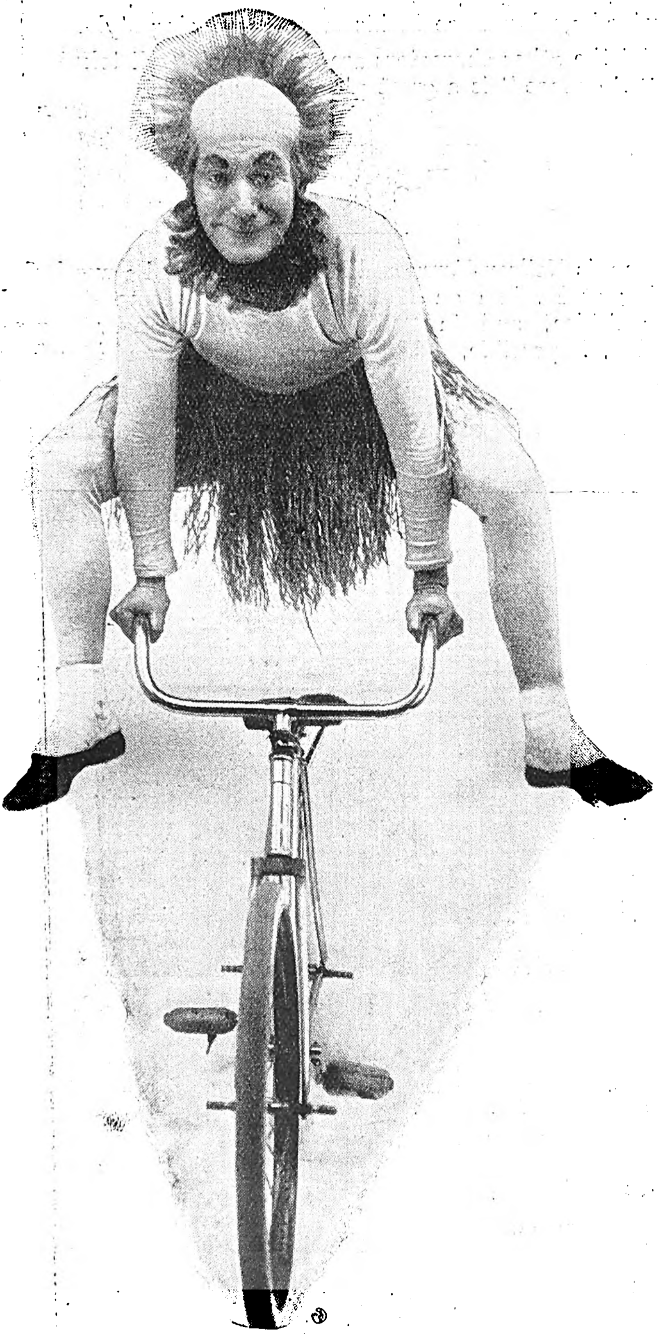
Cyril Shields.

Cyril Shields, the magician shortly to be seen in South Africa, is one of the famous Maskelyne Troupe, and has often played in conjunction with the clever Maskelyne Brothers.

He is a very keen sportsman and revels in swimming and other sports.

His uncle accompanied Cecil Rhodes in his original expedition, and Cyril Shields himself has always had an ambition to visit South Africa.

He is a magician of considerable note in England, and asserts that all his tricks are invented by himself. He is an excellent raconteur, and tells a story of how, when engaged at the Maskelyne Theatre, a friend of his took his little boy to one of the matinees to see Mr. Shields perform. When the little boy got home, his mother asked him if he had seen any wonderful things. "Oh, yes," he answered, "lots." When she enquired what they were he answered, "Well, mother, the most wonderful thing was a sort of frame at each side of the stage where all sorts of different numbers kept coming out in red lights." He was, of course, referring to the numbers of the acts which light up before each turn.



Irene and Hearn, in "Merriment on a Wheel," will shortly arrive in South Africa.

WONDERFUL STUDIES OF PHOTOGRAPHY BY JANE PLOTZ.

Fay Cole.

A graceful little figure in rose satin and tulle, shining hair of corn colour and eyes of heaven blue, a joyous, slender, dainty personality, all smiles and dimples—Fay Cole at St. James' Cabaret, Johannesburg. Fay Cole has been a star in the cabaret firmament of London, and there is every reason to expect that in South Africa she will be a star of very great magnitude. And of her charm as a dancer there can be no two minds; the fairy-like little person, who is still under twenty, has won all hearts. In spite of the fact that so many people are away, there is seldom a vacant table at St. James', and Friday evening, which is our fashionable night for some unexplained reason, sees "house full" days beforehand.

Fay Cole.

Apart from Fay Cole, the Gaiety Girls give some extremely pleasing numbers in lovely costumes. Then Jacques Brown and the Chironians have much, very much, to do with the success of your evenings when you dance with "the one and only partner." So salaams to Fay Cole and to St. James', the Mecca of visitors to the Golden City and the rendezvous of its citizens.

C.R.

New Colours.

The Paris Syndicate and the American Textile Colour Card Association have each been busy naming their next season's tints. Here are some of the colour descriptions we may expect to read in our fashion notes as a result, and all of which are to be seen in "Mercenary Mary":—

New green shades are "Ming," "Locarno," "Paradise," "Eve," "Eden" and "Elfie," and each one is supposed to indicate its character and tone. "Peter Pan" is a woodland green; "Cinderella" a demure grey; "Mother Goose" denotes a soft beige; "Bluebeard" is a blue name; "Sleeping Beauty" a girlish pink; "Aladdin" a rich copper, and so on. The new powder-blue, yellow, violet, peach and pink and such soft colours have been christened "powder-puff" shades.

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Its Inception and Some Experience With It.

By BERT RALTON.

The Evolution of Jazz and a Saxophonist.

Although there have been dance bands, or, perhaps I should say, some form of dance music, almost since the world began—certainly since music in any form originated—the "Jazz" or syncopated dance band really originated in New Orleans, one of the southern of the United States of America, where small outfits, comprising usually three or four instruments manipulated more or less successfully by negroes, were becoming increasingly popular on account of the excellence of the rhythm they produced, even though other qualities were lacking. But rhythm alone, as we all know, is insufficient to satisfy the educated ear, and the advent of the white man into Jazz marked the commencement of the struggle to perpetuate the spirit of the negro rhythm and, at the same time, introduce and maintain many other qualities which the great classical masters have shown us to be music. Each day we get nearer perfection, and I hope I may say I am doing my best to help "rear the baby."

Bert Ralton.

I Joined Art Hickman's Band.

Born in Minnesota, U.S.A., educated in Chicago, and later in California, I was always a lover of music, and after a boyhood in which it was my chief hobby, I joined, in 1918, Art Hickman's Band. Formed in San Francisco, California, this combination was then quite a novelty, being the first to be organised as a full size ten-piece jazz band as we understand it to-day, and possibly the first large dance band to feature saxophone and the banjo.

This band had recorded for the Columbia Gramophone Co. (of America), and it was at their instigation that it went east—that is to say, to New York, where, at the Hotel Biltmore Roof, as a novelty, it created a sensation. Can you imagine it—a jazz band as a novelty in New York! Nevertheless, it is true.

About this time I was beginning to realise to the full the enormous possibilities and great need for more dance bands of this type, and in 1919 I left Hickman's Band in New York, and went to Havan, Cuba, where I organised a band of my own, and spent a short, albeit very successful, season.

London Calls Me.

But the "wanderlust" again came upon me (I'm afraid I shall never settle down), and I decided to make a world tour, London being the first port of call. I set out with two original members of my band for companions, a letter of introduction to Columbia's London Manager, who, I was told, would show me round, and no idea of doing any work—my sole object being to see the world and pick up new ideas on music. However, "Man proposes, and (in this case) Columbia disposes." On my arrival here, I was asked to form a band for the purposes of recording, and was introduced to the management of the Savoy, with a view to starting a modern dance band for that famous hotel as well. Perhaps you remember the result. With six instrumentalists, the Savoy Havana Band was inaugurated, finally becoming ten strong. It wasn't an easy job. There were few English musicians at that time whom jazz had really reached, and I had to select those whom I considered would be capable of handling music of this type, purely on their straight musical abilities. All I can say is they picked it up wonderfully quickly, and all still in this country are to-day at the top of the ladder. Thanks to the way all the English boys worked, the Havana Band became most popular and was the very first syncopated orchestra, since the original Dixieland Band appeared here in 1917, to appear on the music halls, obtaining a most enthusiastic reception at the Coliseum, London, at the end of 1921.

At the Savoy Hotel.

For two years I played, or rather worked, at the Savoy Hotel, providing dance music for its patrons, playing the music halls, recording and broadcasting, at the end of which time most of the band and myself went over the Continent, appearing at various theatres and clubs, including the Kursaal, Ostend, and the Alhambra, Paris, at which latter place I stayed five weeks.

I was destined to continue my wanderings, however, and towards the end of 1923 signed contracts to go to Australia, arriving at Melbourne on the 23rd of November.

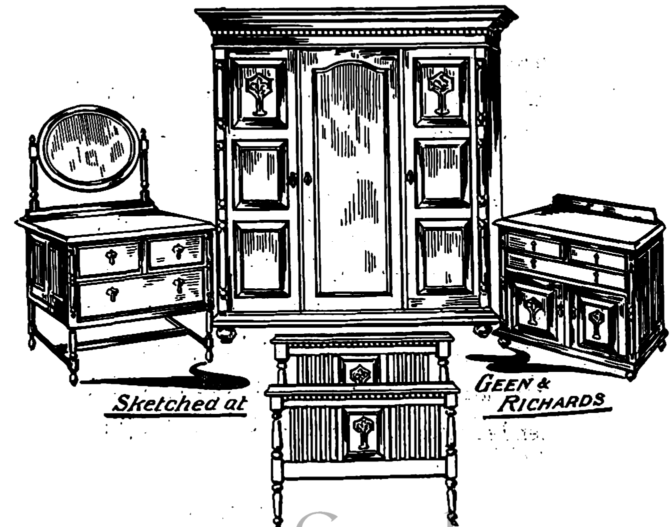
We go to Australia.

It was originally intended that The Havana Band should open the New Ambassador's Restaurant, Sydney, and also play Musgrove's Tivoli Circuit, but the former was not quite ready on our arrival so we filled in time at various music halls, including the Tovili, our stay in Sydney extending over a year, after which I signed contacts for an extended tour of Australasia.

It is worthy of note that only one syncopated band had previously visited Australia—this hailing from America and, as mine was the first to come from London, you may guess it was enthusiastically welcomed. Records which it had made had preceded it and this seemed to increase everybody's keenness to see it personally, the result being that we, and when I say we, I mean the band and myself, had the longest and most successful season any band has ever had there.

From Australia we went on to New Zealand where we were most enthusiastically hailed and certainly had a wonderful season. A road show was organised called "The Havana Band Show" which consisted of eight other turns, with the Havana Band as the big feature. Originally we intended to remain in New Zealand six weeks, but we finally stayed sixteen—this speaks well for the show. No band had ever been able to continue for longer than eight weeks, and I was afterwards told that we were a source of greater profit to the management than any of our predecessors.

[Bert Ralton and his Havana Band will open on the African Theatres circuit at the end of September.—EDITOR.]



It's a call of a Hungry Heart.

The story of "I Want My Man" is that of a war nurse who gives up the husband she has married when he was believed incurably blind in the hope of winning him back on even terms with the girl to whom he was engaged before his war calamity. Cured, he returns to the home he has not seen for eight years—to find it on the verge of ruin through a new spirit of pleasure chasing. Into this home, her identity unknown, comes the former wife, and here the problem of the woman who has waited and the woman who gave him up for love is solved.

The film comes to the Alhambra, Capetown, on August 9th, 10th and 11th.

He returns home to find it on the verge of ruin through a new spirit of pleasure chasing.

Mary Alden wears a chic coat and hat.

J. A. Powers, the Scots humorist, opens at the Tivoli, Capetown, on August 11th, after a most successful tour of the North. "Andy" has made himself extremely popular in and out of the theatres, and will be sure of a great welcome at the Cape, "as it were." His stories are new to us, his eccentric dancing is extremely fine, and, with "George" to advise him and his saxophone, all will be well.

J. A. Powers.

Spinelly, the delightful.

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Maude Courtney is a performer full of pep and life, and with spirits that never flag. She and Mr. "C." (no pun intended) will be at the Tivoli, Capetown, on August 11th.

Maude Courtney.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

At the Grand, Capetown,

Two Fine Pictures will be shown the Week beginning August 9th.

For the first three days "**Bride of the Storm**" will be screened. Illimitable wastes of sea, a tiny, rocky islet bare of vegetation, a tottering, gusty, old lighthouse, occasional ships far off, stirring vague memories of a vast and wonderful world lost in some dimness of the past; a gruff, bearded, old Dutch peasant with a hook where his right hand had been; his cruel, lustful monster of a hump-backed son; his drooling idiot of a grandson—what a horrible environment for the blooming of a lovely and delicate flower, in one of the worst places of the world among misshapen clods and noxious weeds.

That is the setting in "Bride of the Storm, in which John Harron, as Dick Wayne, lieutenant in the U.S. Navy, finds Dolores Costello as Faith Fitzhugh. She is the victim, at a tender age, of a shipwreck, and a conspiracy on the part of the three keepers of Pag Light in the Dutch East Indies to obtain her parental estates in Maryland by marriage to the idiot Hans.

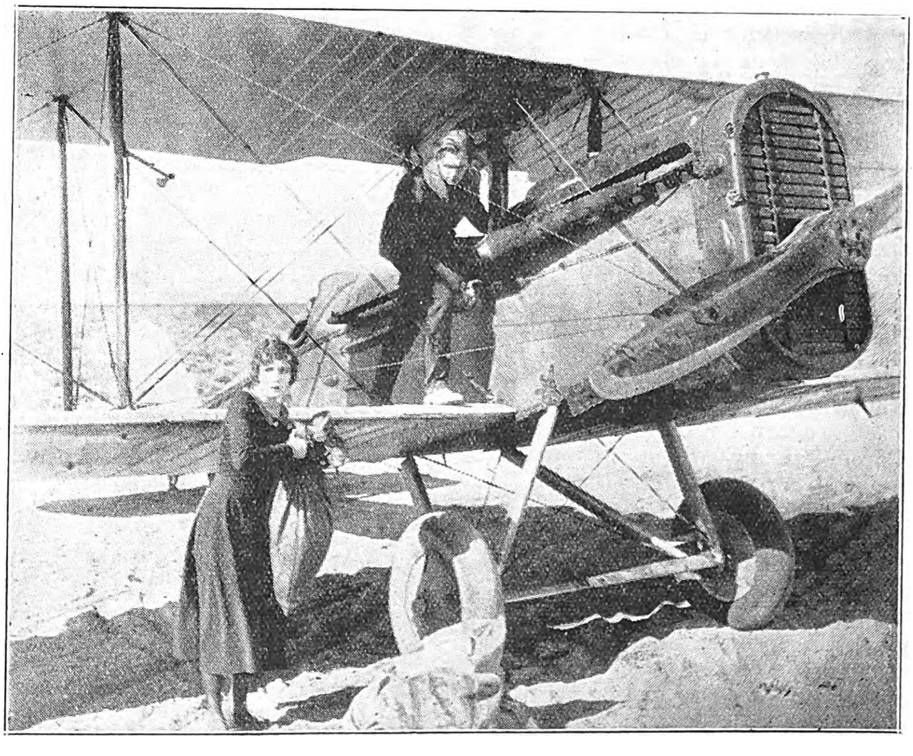
It's a fine film, and you'll love it.

Faith Fitzhugh grew up lovely as a flower in the Pag Light.

"The Pag Light."

On the 12th, 13th and 14th "**The Air Mail**" will be the film.

Baxter plays Russ Kane, the crooked pilot, whose regeneration is brought about by living up to the code of the air service, which is "Nor snow, nor rain, nor wind, nor night, can stay the pilot in his flight."



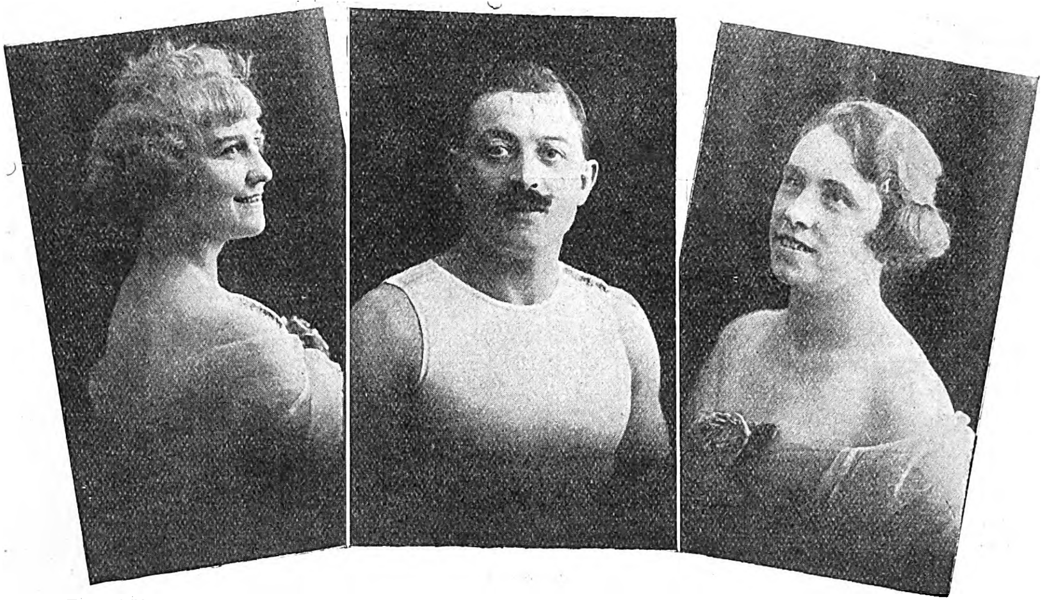
"They are coming!" A tense moment in "The Air Mail."

He meets and falls in love with pretty Alice Rendon, played by Miss Dove. This, also, has not a little to do in making him turn over a new leaf.

There are two bands of crooks in the picture always fighting each other for the chance to raid the mail planes. Both of them go after Kane, cripple his plane and carry out the fight in the middle of a desert, where Alice and her father, victims of a real estate dealer's false promises, live.

The action then centres around a ruined bank building in the "ghost city," where Sandy, played by Fairbanks, junr., who had stowed away on Baxter's plane and jumped to safety with the mail via parachute when the bandits made the attack, has hidden the valuables. Russ, Sandy and Alice defend the mail as the two gangs, always fighting among themselves, close in.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.



Les Nicoletas, who will arrive shortly in South Africa, are aerial equilibrists.

Edna Maude.

Very few actors and actresses, however experienced, can claim that they started their stage career at the age of 2½ years. However, Edna Maude ranks among these few. Her first stage appearance was at a concert in Bristol, where she danced her way into the heart of her audience. At three she had a medal for Scotch dancing, and during her fifth, sixth and seventh years she danced in many places in London, and will shortly dance in South Africa.

Not only did this precocious child dance—she sang and recited and gave imitations of Sir Harry Lauder and Wilkie Bard and other famous comedians. So you will see that although she is still very young, Edna has had a longer stage experience than most older people. She was fortunate at the age of seven in being chosen to dance for the Royal children, among whom was the little Prince John, the younger son of King George and Queen Mary, who so tragically died a little later on. "I remember quite well," says Edna Maude, "playing with the little prince and the Duchess of Teck's children, and I was often asked to dance at their parties.

"My career has been very varied. At the age of ten I was principal dancer in a Lyceum pantomime, in which production I was seen by Sir Oswald Stoll, who immediately engaged me for his tours, and since then I don't think I have missed a week in all these years. After music hall work I went into musical comedy and played a part in 'Fifinella' at the Scala Theatre. It has always been my ambition to act as well as dance, and as I grew older I was able to achieve this dream. I have played principal girl in pantomime several times, and very much like this kind of work. If I am not versatile I certainly *should* be, as in addition to playing parts, singing songs and dancing, I have done a great deal of cabaret work, and have lately been with the Midnight Follies in London.

"I was lucky enough to be chosen by Sir Harry Lauder to tour with him in America, and I went over for the purpose of joining him in San Francisco on his return from Australia. Sir Harry is anxious that I should do a world's tour with him, and has been kind enough to call me the most artistic dancer he has ever seen.

"While I was in New York I danced at the Winter Garden, my specialty being the Charleston, which I danced on my toes. This was my own invention, and the American audiences were so pleased with the novelty that, after creating a sensation on the first night, this *tour de force* was placed at the very end of the performance so as not to hold up the action.

"I was lucky in meeting many film stars in Hollywood, and had tea in her studio with Pola Negri. She is a most charming person and is quite as beautiful in real life as she is in her pictures. I saw Adolphe Menjou (who has, I think, succeeded Rudolph Valentino as the flappers' idol) rehearsing his picture, 'Shadows of Paris.' He fully deserves his reputation of being one of the most charming men in America. I also met Ramon Novarro, who runs Adolphe Menjou very closely for the hearts of the American public. He, too, is charming, and not in the least bit spoilt by his success.

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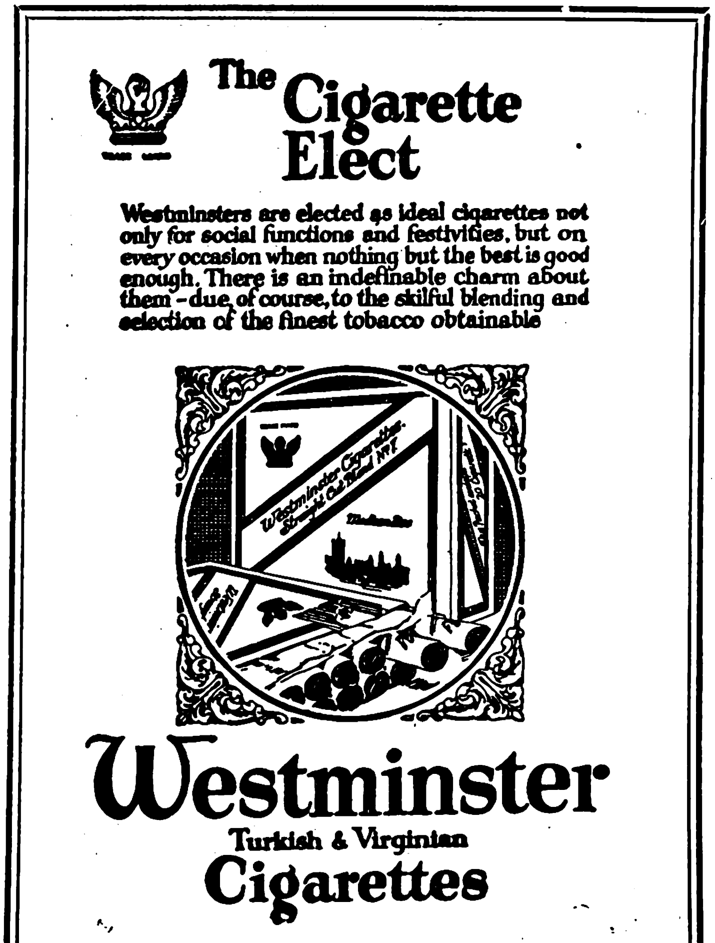
Max Nesbitt, who plays "Grand-father" in "Mercenary Mary."
[*Photo: Jane Plotz.*

Betty Arlen in a film of stage life.

Dancers at the Piccadilly Cabaret.



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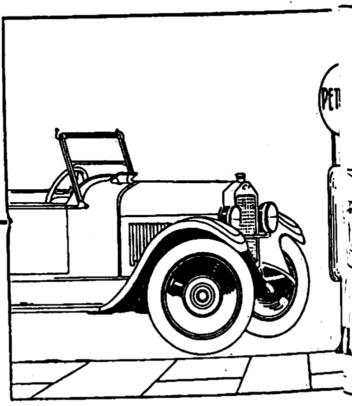

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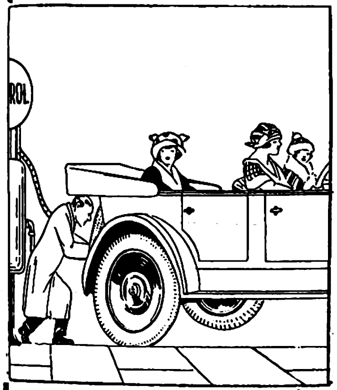

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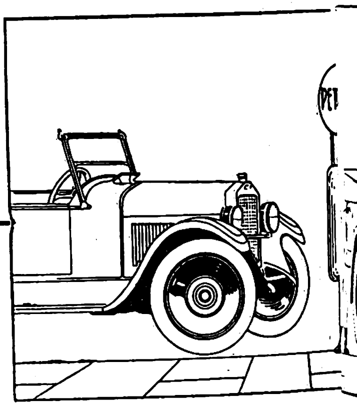

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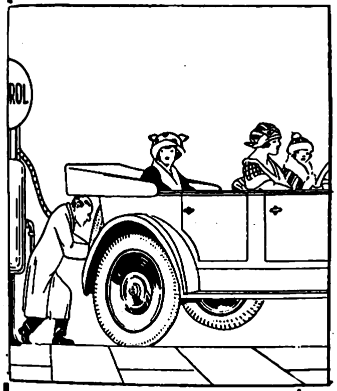

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A Joy-Ride Through Laughterland!

Syd Chaplin

IN

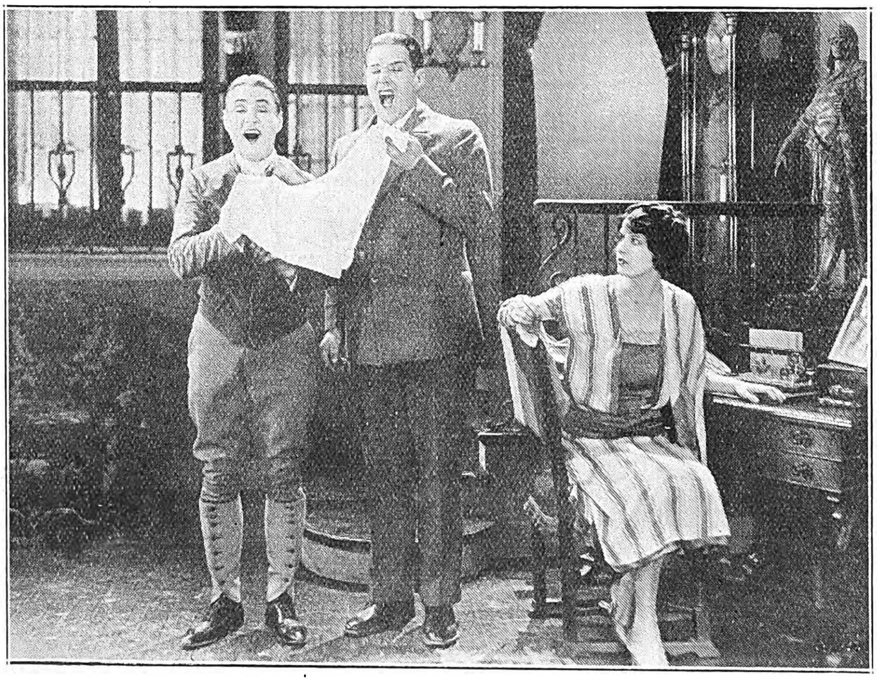
“The Man on the Box”

will be screened at the Orpheum, Johannesburg, on August 9th.

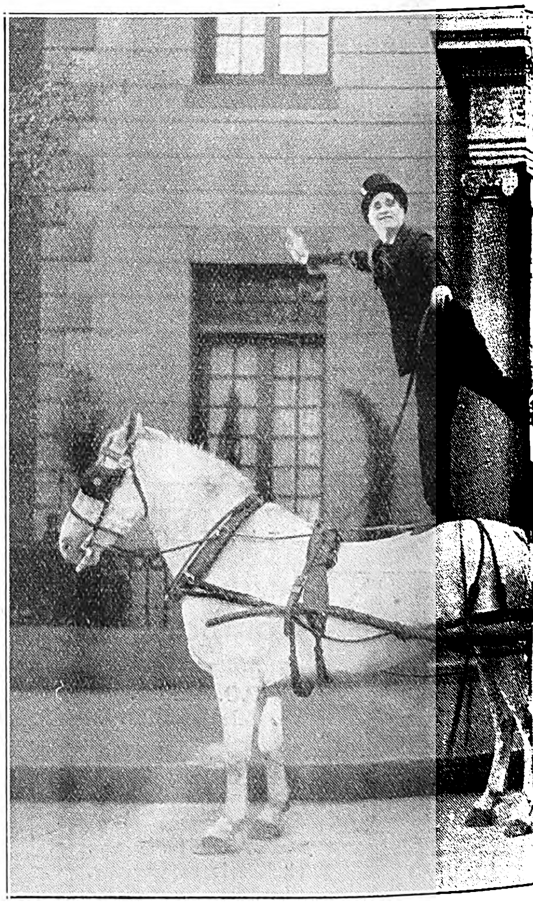
The “maid” was

The screen’s funniest actress appears when Syd Chaplin puts on female disguise. You saw him do it in “ Charley’s Aunt,” and you’ll never forget it. And now, when he does it in “ The Man on the Box ”——! It’s a riot!

It won’t get you anything but laughs. There’s no use going to it unless you want to have a good time. You might possibly feel nobler if you sat home reading some instructive book. But if you want to laugh, if you want to have a real good time, if you are looking for sizzling excitement, you’ve just got to see Syd Chaplin.

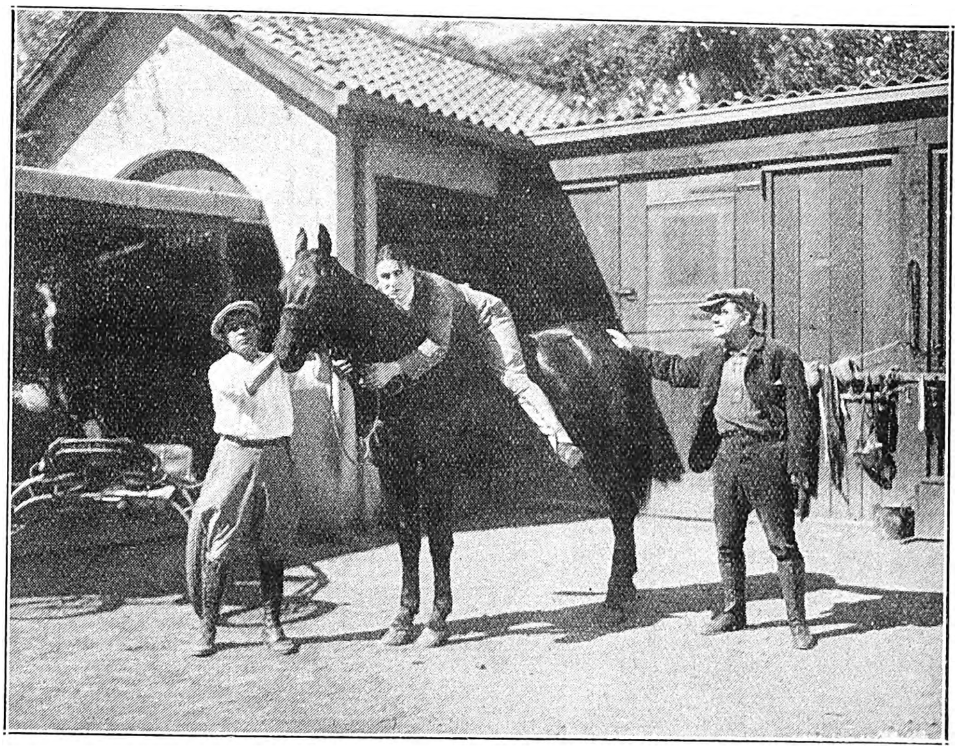


Betty has employed Bob as her groom.



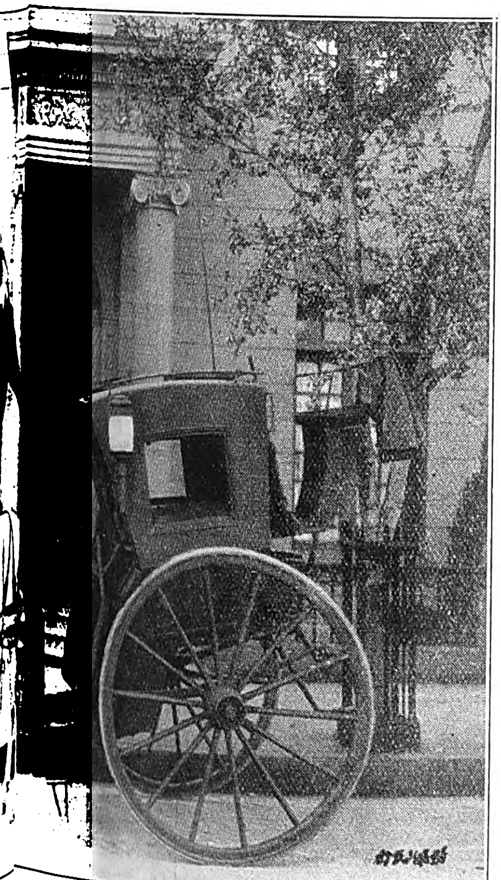
“ The Man

flirtatious mien.

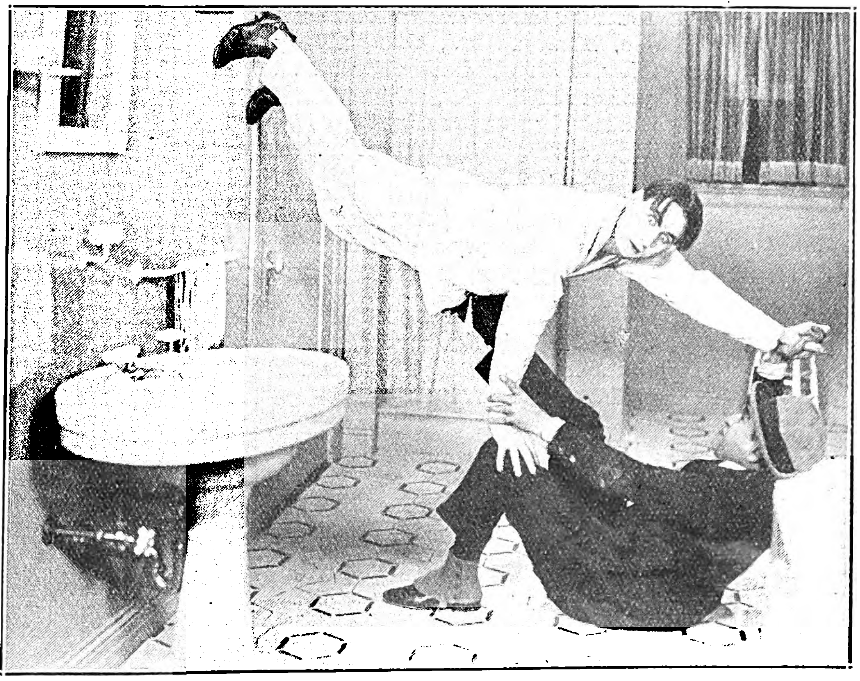


Bob learns that there is more in the "horse business" than he imagined.

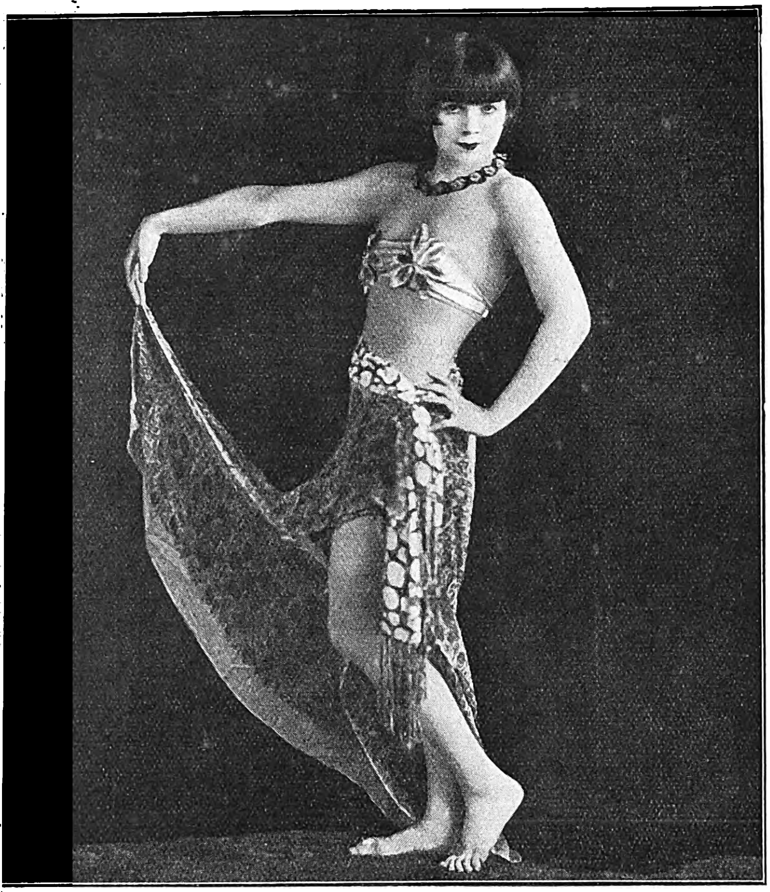
Through investing in a new type of flying machine, Bob Warburton finds himself innocently swept into a whirlwind of adventure, with plotting spys, intriguing business men and subtle vamps trying to inveigle him into their schemes; he finds himself alone and homeless in the middle of the night in a pair of pyjamas; he finds that he has to get disguised as a cabman and a housemaid. And—hist!—you'll have to see Syd Chaplin in "The Man on the Box"; it'll get all the laughs you've got.



n the Box."



It was a painful fight Bob had with the spy.



A lovely dancer in a London show.

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Dux
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THE inspiring art of Josef Hofmann; the genius of Huberman; the marvelously touching interpretations of Chamlee, Easton, Dux, Onegin, Elly Ney, Danise, Godowsky . . . . preserved forever, faithfully and exactingly standardized to the high quality which these artists themselves demand.

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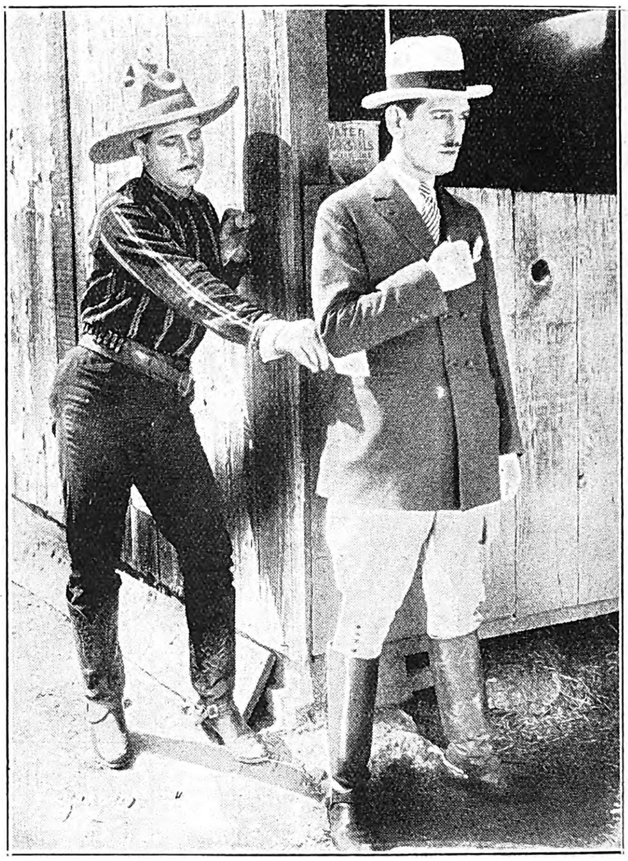
"The Border Sheriff."



"Long horns" in a "short horn" country aroused the suspicions of the sheriff of Cayuse, who was on the trail of a gang of dope smugglers. The sheriff, being a good cattle man, found much to surprise him in the "long horns." Jack Hoxie is the sheriff, and in "The Border Sheriff" has found a fitting play with which to please his friends. The film comes to Wolfram's Bioscope, Capetown, on August 9th, 10th and 11th.

A fine picture of Adolph Menjou.

"I'll Show You The Town" at the Bijou.

Agnes Clevenger, the country's homeliest woman and one of the wealthiest, leaves her provincial homestead for a visit to the gay metropolis to "see the town." No sooner arrived in the big city the widow is ensnared in the net of a group of "philanthropic" charity sharks, each of whom have specific plans by which the wealthy widow can dispose her money. To free her from this entanglement that she may shower her gold over a sorely defunct college is the job which falls to the lot of Denny, in the rôle of Professor Dupree, a dashing, daring gallant of "easy street."

An ambitious youth, the methods which the Professor resorts to are ambitious to the extreme. In fact, he goes so far as to make innocent love to the sceptical and cagy widow, only to be taken seriously. His "philanthropic" love for the heiress throws the youthful Professor into a terrific jam, from which it is almost impossible to become extricated.

The college professor certainly could make love—

—And so got himself into many a tight corner.

To obtain the full attention of "Aggie," Professor Dupree flatters the widow, and the flattery goes right to her heart. She is made to believe that she is as beautiful as the dawn, and as her hopes rise—the Professor's heart sinks lower and lower—for it must be mentioned that while attempting to save the defunct college, the Professor is running the risk of endangering his own love affair.

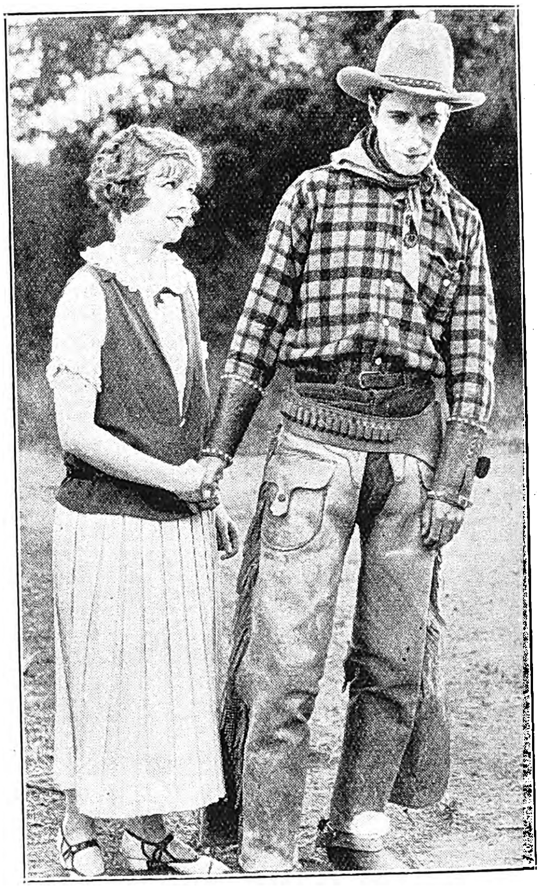
And that is as much as I shall tell you, for you will want to go to the Bijou, Johannesburg, on August 9th and see the film yourself.

Constance Talmadge and her husband, Captain Alastair Mackintosh, sailed on the Berengaria for a belated honeymoon in England, Scotland and France. Captain and Mrs. Mackintosh were married a few months ago, but owing to the fact that Miss Talmadge was in the middle of her latest picture, they had to postpone their honeymoon. Captain Mackintosh, who is a nephew of the late Lord Kyllacwy, will take his bride to Scotland to meet his family. They will return in six weeks to New York and, after making a round of visits, will go to Hollywood, where Miss Talmadge will start work on a new picture.

The King of Wild Horses.

Hal Roach wrote the story, which tells of a stallion that is the leader of a pack of wild horses that roam through the mountain fastness of a southwestern state. Powerful, fleet of foot and untamed, he has never felt the hand of man, nor known the feel of a rope around his neck. He maintains his leadership by fighting off other stallions that seek to usurp his throne. One of these fights is one of the thrills in the production.

With the sunlight on her hair!



“Billy Blair,” who never knew defeat,

Then a cowboy, spurred by admiration for the magnificent brute, decides to capture him. Others had tried and failed, but Billy Blair had never known defeat—neither had The Black! The chase of man after beast, up dangerous trails through a maze of caverns, across chasms, and through a blazing forest fire is said to contain some of the most remarkable scenes of a horse in action ever filmed.

You'll agree when you see it at the Alhambra, Capetown, on August 12th, 13th and 14th.

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JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

Pamela Passes.

I go to a Charity Matinee.

Yesterday I went to a charity matinee—the kind of entertainment which by nature I abhor. The programme dragged along—just as I had expected it would, and I wondered how soon I might decently withdraw my presence from the lugubrious revels. Would the lady who was nervously and ineffectually trying to auction a hideous satin cushion cover (which had, presumably, once lain against the cheek of one or other of our famous actresses) notice my defection? I had not made up my mind when some ultra-charitable person bought the monstrosity, and the curtain fell. It rose again upon a fantastic and not unpleasing scene—so I settled back into my padded chair and hoped for the best. Debussy's music for his "Demoisell Elue" cried across the auditorium, tenuous, beautiful in spite of the fact that the orchestra which played it was walking on unknown and too-ethereal heights. Angels knelt about the stage, golden, spangly, bright beings with prodigious wings and halos of gold paper. Lady Diana Duff-Cooper occupied the centre of the stage in the part of the Madonna. This was a sight really worth waiting for. It says much for the restraint of the audience and the perfect acting of the players that no smile broke out upon a single face. This stage Queen of Heaven was a miracle of quietness; from rise to fall of curtain the gilded coronet did not move from stillness, while the calm, emotion-hiding face gazed out over her gold-cloaked form and the tinsel halos and the harps that had no strings. I was glad that I had borne the auctioning of the cushion cover.

A Column to the Madonna.

My morning paper devoted a column to the Madonna. I think it must have been written by a very young reporter who, having seen the beauty for the first time clapped a cold compress to his forehead and a flowery pen to paper. How his spilt heart upon the manuscript got past the cavilling sub-editors I cannot imagine, unless they also had been at the matinee and had partaken of the same potent draught. It was pleasant reading; the youth was no Shakespeare, but he had a gift for gaudy phrase. Some of his lesser eulogies included "The queen of beauty of the English race," and "The pure white flower of perfect loveliness."

The Debutantes.

After dinner to-night I was wandering casually through St. James' towards the Mall, and there under the avenue of trees a curious sight met my gaze. A long, unending row of cars and taxies stretching from Trafalgar Arch to Buckingham Palace was drawn up. What on earth——? And then I noticed that from each window bobbed a head surmounted with nodding white plumes. Of course! The debutantes, on their way to make their curtsies to their sovereigns. I made my way through the throng of people gathered about the cars, admiring the rainbowy creatures as I went. They looked like people in a fairy tale—like a collection of Cinderella's elder sisters—though, in common fairness, I must say that some were pretty enough to have been Cinderella herself on her way to her first ball.

The Coal Strike still continues.

Owners and miners each asserting that the others are rogues. The only comic relief is the behaviour of ardent members of either side in the House of Commons and the cartoons which appear every day in the papers. One journal displayed last week a delicious drawing of Winston Churchill sitting on a ricketty stage playing a huge cash register and singing to an audience of rate-payers:—

> "I'll sing thee songs of economy
> And tales of far more cash!"

Two books by English writers which I would almost give my ears to see were published last week in New York. The agony of is is that no English edition may appear for two years. When I tell you that one of the books is George Moore's "Peronnik, the Fool," you'll know how much I suffer. What other writer can string stray words together with a necklace of such rubied perfection? Ah, me!

A strange and enchanted garden.

While in the country the other day, I found myself in a strange and enchanted garden in which green bears and camels roamed as naturally as daisies. (This is not a fairy tale, materialists.) And a little, old man strolled beside me, shaking his head and saying sadly, "I've tried for twenty years to make a dragon."

"And can't you?" I asked. He shook his head more slowly.

"No," he said. "Alas, the head and tail are too difficult for me."

Then I tried to comfort him, pointing out a large green hippopotamus which lay on the lawn and a slender-limbed green antelope in the middle of a lobelia bed. "These are very wonderful," I told him, but I could see there was nothing left in life for him, since he could not make a green dragon. He took out his silvery shears as we passed a green cat, and he trimmed carefully the bushy part of its tail.

Have you a Lion?

"Have you a lion?" I asked, as casually and as fearlessly as if I had enquired about a pump in his back garden.

"No—not even a lion," he said. "I find the manes so difficult—I have tried them, but they always look like tigers—and what's the good of that? But"—he cheered up a little—"I've got a teddy bear!" And he led me down a little path to a plot of ground where a green teddy bear sat holding out his arms to me. "Would you like him?" He made a movement to pull up the toy by the roots. "No," I said, regretfully, "don't pull him up. Much as I'd like him, I've no garden to put him in." He looked at me pityingly. "No garden? But how can you *live* without a garden?" I assured him that I could walk among gardens and look out among gardens and smell the delphiniums in gardens—but that I might not dig in them, nor plant teddy bears in them. "Then," he said, "I will give you a window-box." And that is why cornflowers and marigolds are glorying my window at this moment. I have a garden I can walk in, a garden I can sow with every flowery seed in the world, if I will—but it is not large enough for a teddy bear.

If any of you know how to cut a green dragon from a thicket of yew, I do wish you would tell me. I would so love to give him something in return for my window-box.

A Heat Wave.

According to Londoners, we are having a heat wave. Really—these Englanders! They melt at the sight of the sun's finger. Just as I am beginning to feel warm, the

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English drop down in dead faints all about me, and some of them dies of heart failure.

I have been warned by an Englishman who has recently returned from a yachting holiday never to go to the Isle of Wight. Now, I have always heard of this island as the garden of England, and could not understand the advice until he explained. "You would hate it. Once, when its sands and its fields and its roads were covered with summer children in bathing-drawers and blue linen sun-bonnets and brown sandals, it was a lovely place. But now young John and Jane and Barbara and Michael are taken to Cornwall and Devon, and all the delectable places of the isle are overrun by dogs. Chow dogs and Airedales and Russian wolfhounds—there's no end of them. They haunt the beaches at the end of leads held in the hands of disappointed spinsters and elderly married ladies. None of them have the sense to build castles or make sand pies; none of them gurgle and scream 'Oh-hooh!' when a very daring wave climbs to their shining knees—all they can do is bark inanely at the water and then run up to the balustrade, while their owners say, 'Clever ickle sing—Fido!' Ugh—don't go to the Isle of Wight."

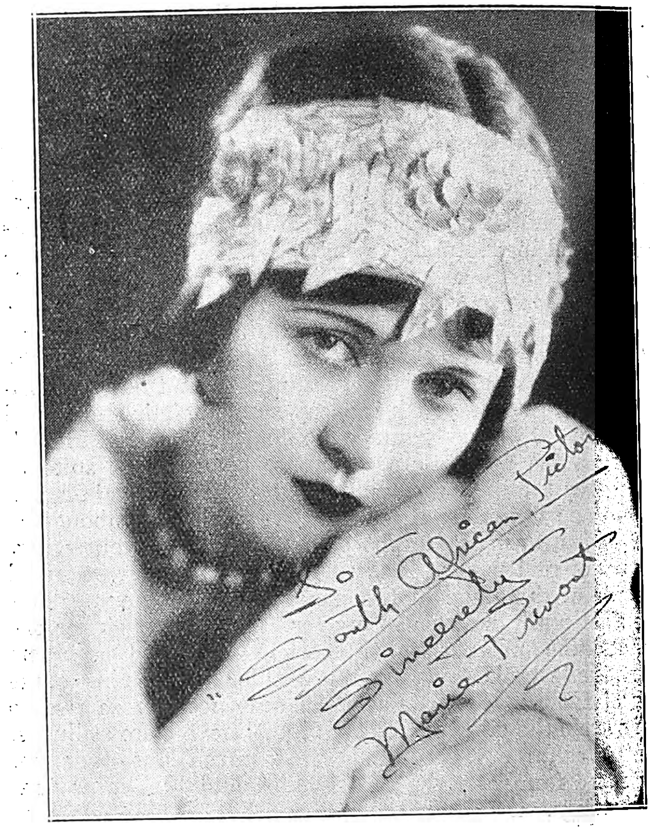
So I am not going there. Instead, I am planning to fly to a little green country I know of, where the nights are made of linnets' wings.

"I will arise and go now and go to Inisfree,
And a small cabin build there, of clay and wattles made."

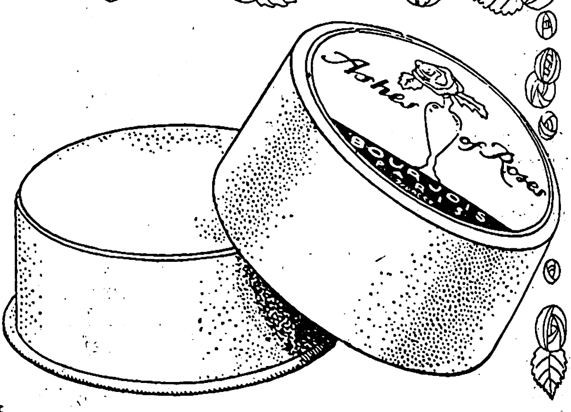
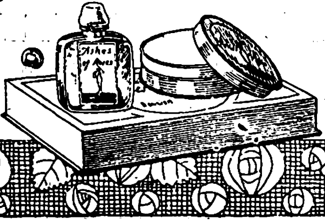
This, of all things, is the sweetest thing to do.

Eh?

Pamela Travers.



Marie Prevost, you see, has sent us her picture, and a very pretty picture, too.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JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

London Theatres.

London, 8th July, 1926.

The "Last" of the Troubadours.

The last of the Italian Troubadours is now on a visit to London. A strange and picturesque man, Italo Meschi is to be seen any day gliding down Soho or Fleet Street hugging his most-prized possession, a large nine-stringed guitar. He arrived in London a few weeks ago and promises to be the latest lion of hostesses who give exclusive musical parties. Meschi has a flying brown beard, finely chiselled nose and dreamy blue eyes, and but for his curious garb—corduroy trousers and woollen sweater—he might have stepped out of one of Titian's pictures of Christ. He has never worn a hat and his woollen socks and sandals are a concession to the dust of London. He has played his way all over the world, starting as quite a young boy in Italy. In the old days the sight and sound of a troubadour was so common a thing that few people thought them worthy of note. Now, however, since industrialism has so conquered even the romantic countries, this bearded singer and musician creates a sensation wherever he goes. Crowned heads have listened to him, and little gutter children have danced to his tune. He is a cosmopolitan in every sense of the word, and his music in the streets of London brings back memories of an older and more gracious world.

Sybil Thorndike.

"Granite."

I went last night to see Sybil Thorndike in her new production of Clemence Dane's play, "Granite." London's greatest actress adds another triumph to her already long list. Her acting was stirring and tender, and the production of the play, which takes place on the rocky island of Lundy, being in the capable hands of Lewis Casson, came very near perfection. This is not by any means Clemence Dane's best play. One feels that she has intended it to be the dramatic equivalent of a best seller; in this she has achieved her aim, since the four players perform to big houses nightly.

A Crisis in The World of Films.

The world of films is rapidly approaching a crisis concerned with the shortage of story material. Film production now draws the great bulk of its supplies from novels and stage plays, and I am told it absorbs about 1,000 subjects a year. Original stories figure extensively in this total, though producers are always on the look out for a good scenario. The trend of the modern novel and drama towards psycho-analysis, and the development of character rather than plot fails to supply the film world with the necessary material for dramatic pictures. In spite of the fact that most novels are written with a view to subsequent adaption for the screen, few of them come up to the level demanded. This literary generation is a generation of word spinners, but words, unfortunately, do not make plots, and the screen has rendered at least one service to literature: it has shown up the uselessness of the best seller and what the newspapers term "eminent authors" to the film. A thousand good stories have to be found for next season's films; each must be capable of yielding a couple of hundred good action scenes, each must have several great points of dramatic interest, and the plot, if not orignal, must not be too hackneyed. The film producers are, therefore, in desperation for the lack of good material.

To the Ballet again.

To the ballet again last Monday, as Samuel Pepys would have said. Indeed, I think Pepys himself, that amusing chronicler, would be one of the first to delight in the productions at His Majesty's Theatre. Last Monday was the occasion of much enthusiasm, when "Les Sylphides" was produced for the last time this season. It is impossible to get into the ballet after the beginning of the performance, every seat and gangway in the house being fully occupied with admirers of the dance.

June.

June.

South Africans have, of course, heard of the dainty little musical comedy actress, June. This charming dancer has had the misfortune to succumb to the prevailing influenza, and has had to leave the stage for a few weeks. However, after a trip to the South of France, she will return to London in October to rehearse a new play, called "When You Smile."

About Grossmith.

The question arising in theatrical circles at the moment is: Will George Grossmith go back into management? He has, I hear, just purchased the English rights of "The Whole World's Talking," by Anita Loos, the author of "Gentlemen Prefer Blonds," which has had such a phenomenal success. Other plays which are listed for production shortly include "The Butter and Egg Man" and "The Music Master"; the latter was an enormous success in America.

The Younger Generation of Actors.

Everybody is complaining about the younger generation of actors and actresses which are now growing up among us and play the parts of young people. The contention is that, although their elders speak with such clarity and charm, these youngsters can hardly be heard further back than the second row of stalls. There have been long tirades by dramatic critics in the papers against the prevailing accent, which, for want of a better name, has been called the "Oxford"; this is a very genteel kind of speech, which swells all consonants and thins out vowels into small, reedy sounds—in this jargon Mabel becomes "Mee-bel" and nice "naice," and so on. One young actor, discussing it with me, said, "We have to talk like this, or we should not get engagements." However, I find that this is not so, since, on repeating his contention to a theatrical manager, I learned that this kind of speech is no longer to be tolerated on the stage. I say this thankfully, and will be glad to hear plays in future without having to strain my ears to listen.

Jose Collins.

A Charity Matinee.

Yesterday at a charity matinee, at which such notable artistes as Jose Collins and Lily Elsie were present, Debussy's "Demoiselle Elue" was performed by a group of society amateurs, headed by Lady Diana Duff Cooper. This morning the papers have come out in a perfect rash of enthusiasm about her beauty and her perfect acting. For a long time this lady has been the most beautiful woman in England, and it appears that she still holds her title, in spite of the many very lovely debutantes who have appeared this season.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

"*The Lady of the Camellias*" was revived for one afternoon last week and proved strikingly the change that has come over the theatre in the last seventy years. When it was first written and produced, this play was considered one of the most wicked and terrible productions; few fathers and mothers would allow their daughters to go and see such a display of naughtiness. It was too wicked for Victorian London, and for years the Censor refused to licence it, until the late Wilson Barratt persuaded him against his will. Even then he would not pass the title, and it had to be called "Heartsease," there being something terribly improper, one supposes, in the word "Camellias." This kind of thing makes one very glad to live in the age of the Fifth George, instead of that of his grandmother.

George Robey.

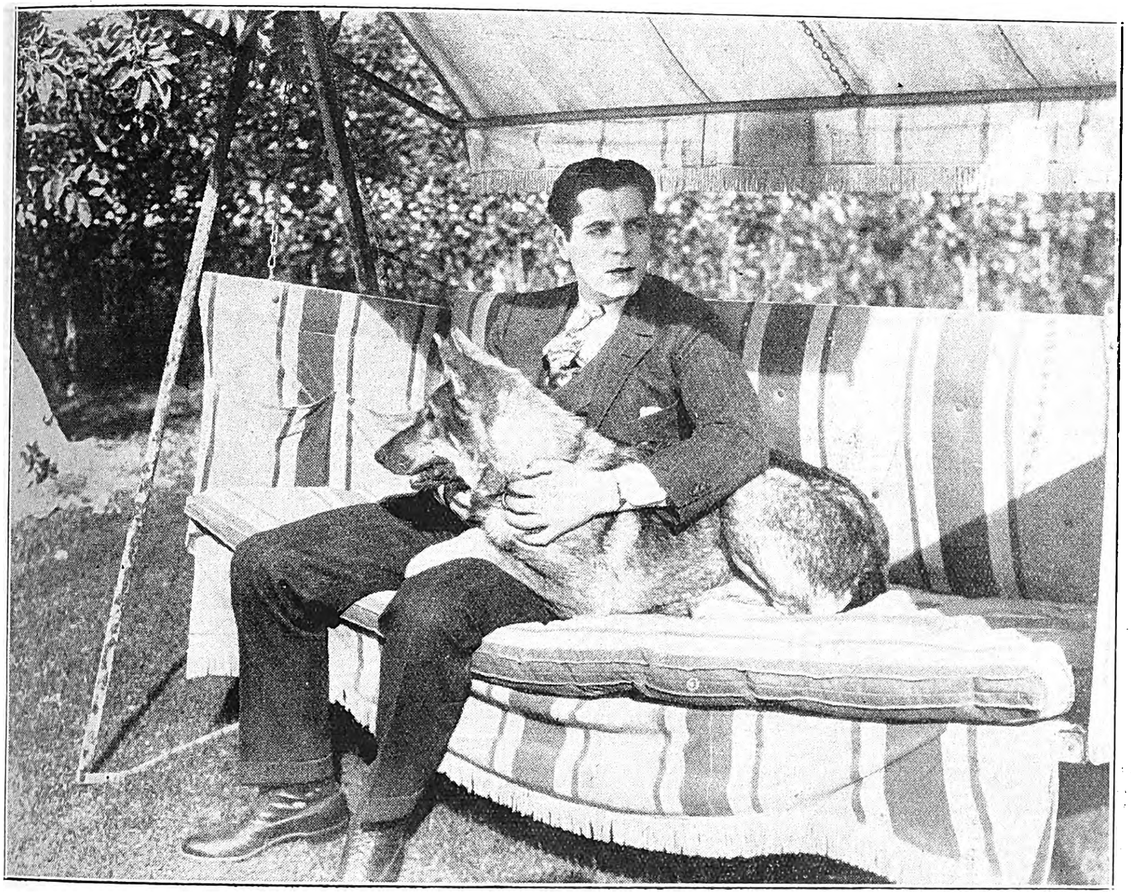
Iris Ross and James Jerome.

Ross and Jerome will be on the programme at the Criterion, Durban, on August 11th, with Billy Bennett, the famous comedian, and Roberty and Lysiana, Parisian dancers. They are two very young people, and have both been on the stage since they were small children. Their musical and dancing act is sure to find favour with audiences in the Garden Colony.

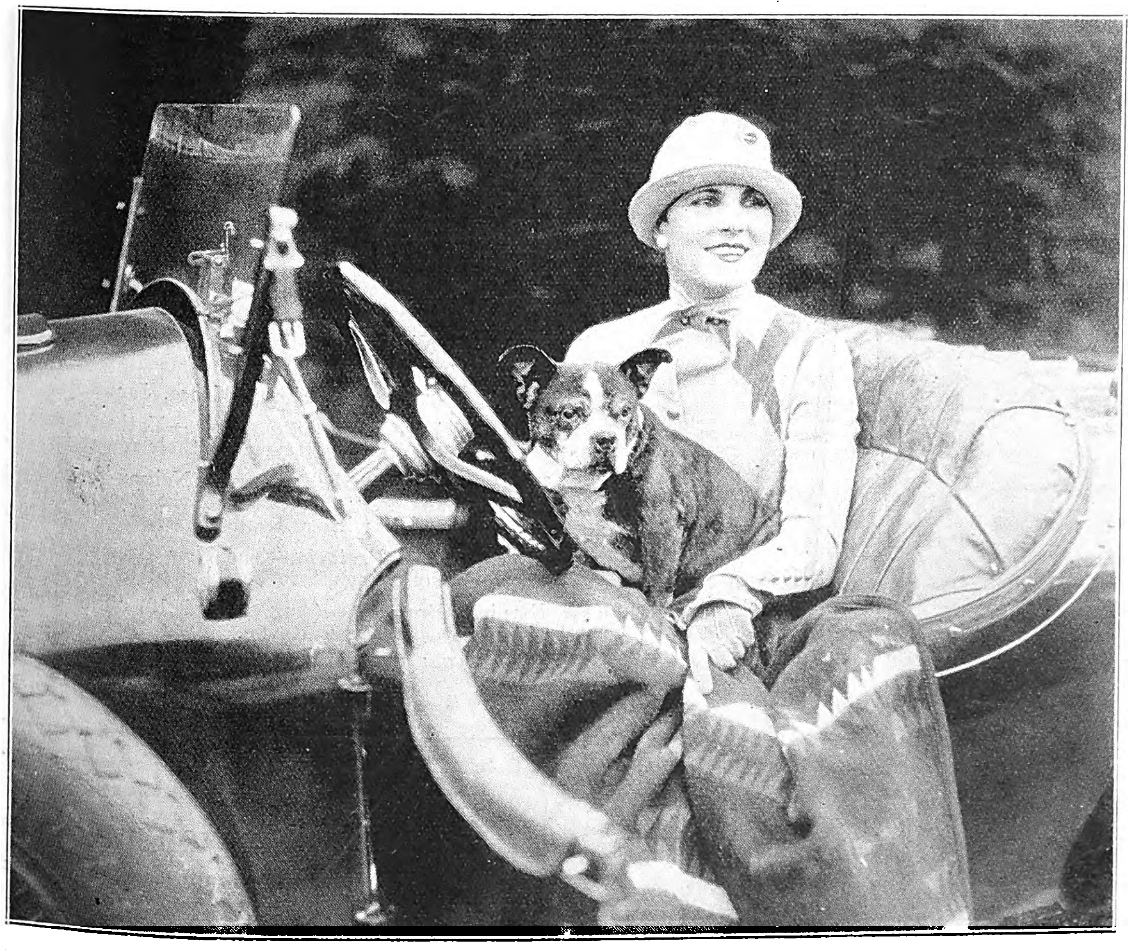
Nathan Isaacovitch, the Yiddish actor, who is having such a successful-season at the Standard Theatre, Johannesburg, snapped with his wife and son.

[Photo: Harry Treisman.

Film Stars and their Pets.



Warner Baxter and his wolf hound.

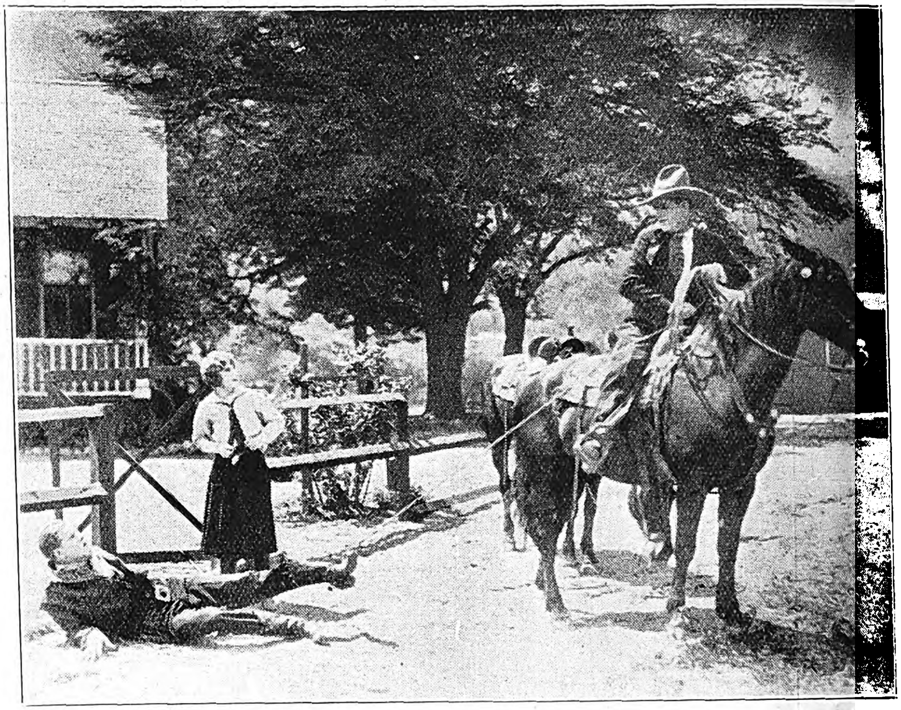


Leatrice Joy and her bull pup, "Major."

At Wolframs.

"The Blood Bond" comes to this popular house on August 12th, 13th and 14th, and is a fine Western picture.

Fred Lake, who is back again in South Africa, greeting old friends and making new ones.



"I've brought him back!" A scene from "The Blood Bond."

Next Week's Calls.

WEEK COMMENCING MONDAY, AUGUST 9.

His Majesty's, Johannesburg.—Owen Nares, Marie Polini and Company in "Romance."

Empire Palace, Johannesburg.—"Mercenary Mary," London's Musical Craze.

Tivoli, Capetown.— (Opening Wednesday, August 11th) J. A. Powers, Maud Courtney and Mr. "C," Keith Wilbur.

Orpheum, Johannesburg.—Walter Nilsson, Dorothy Browne.

Grand, Pretoria.—Rigoletto Bros. and Swanson Sisters.

Criterion, Benoni.—Yost and Clady, Pansie, Maisie and Max.

Rinko, Maritzburg.—Mona Grey, Three Equals.

Criterion, Durban.—Billy Bennett, Ross and Jerome, Roberty and Lysiana.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Musical Astleys, Hicken and Rose.

Vaudette, Kimberley.—(Thursday, Friday and Saturday), Musical Astleys, Hicken and Rose.

Apollo, Germiston.—Johnny Moore, Jenny Roy.

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Company of Yiddish Players in their repertoire.

Theatre Royal, Durban.—Dennis Neilson-Terry, Mary Glynne and Company in "The Cat and the Canary," to be followed by "The Man with a Load of Mischief" and "The Ringer."

Opera House, Pretoria.—The New Dramatic Company in "The Sport of Kings," to be followed by "The White Heather."

Empire, Brakpan.—(Aug. 9 and 10) "No, No, Nanette," the Record-Breaking Revue.

Palace, Boksburg.—(Aug. 11 and 12) "No, No, Nanette."

Vaudette, Krugersdorp.—(Aug. 13 and 14) "No, No, Nanette."

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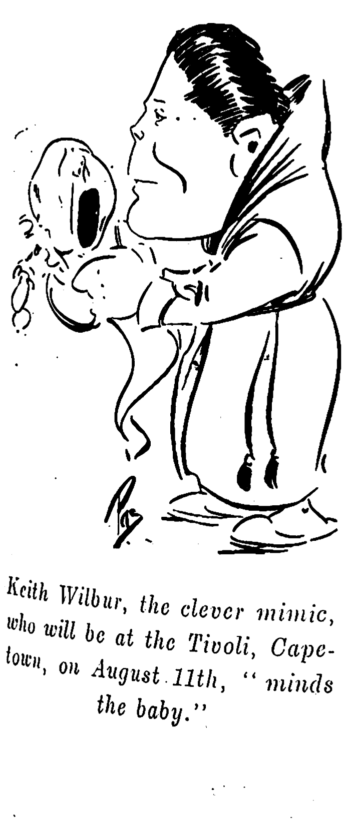

Keith Wilbur, the clever mimic, who will be at the Tivoli, Cape-town, on August 11th, "minds the baby."

Lee Duncan, who is the owner of Rin-Tin-Tin, announces that the famous dog's next picture is one in which the public will see what marvellous work was done by police dogs during the war. It is to be called "The Zero Hour."

Percy Hutchinson has scored heavily in his new production, "Cock o' the Roost," in which he plays the cocky and crowing hero, "Jerry Nayward." It is a play of auto-suggestion, in which the breezy Percy pours the theory not only into himself but into all around him, and rises from a penniless, unemployed clerk to a wealthy business man.

"Escape," a new play by John Galsworthy, is to be staged by Leon M. Lion in London in the autumn.

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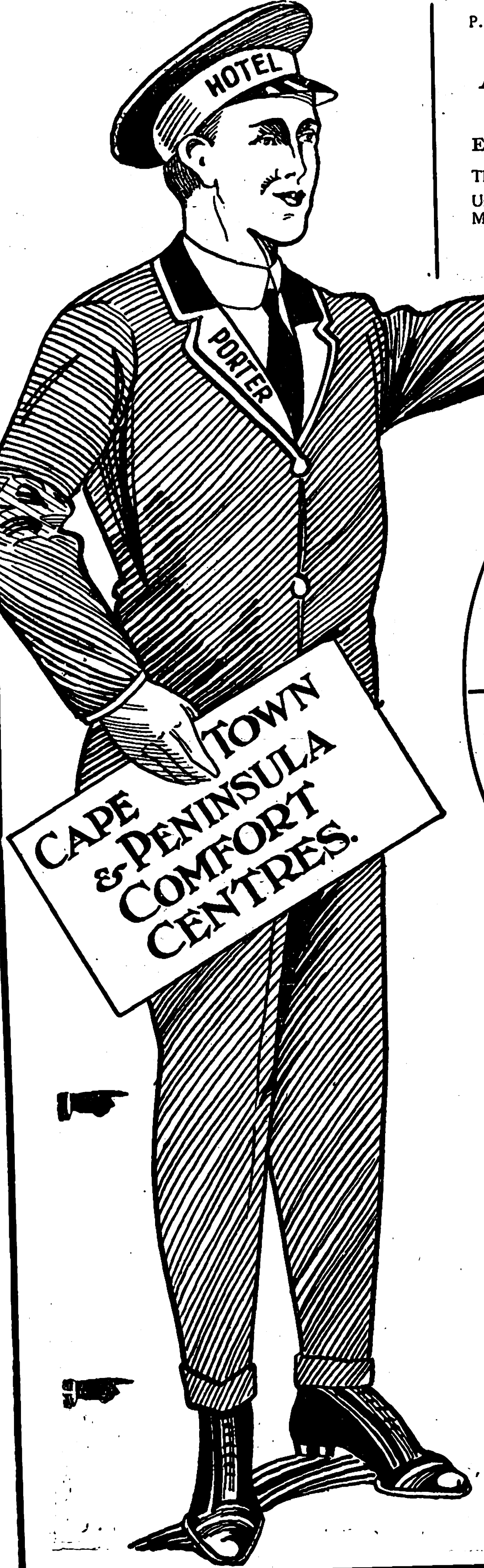
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The Swanson Sisters and the Rigoletto Brothers.

A Star Act.

The Swanson Sisters and the Rigoletto Brothers will open at the Grand, Pretoria, on August 9th in their miniature revue of entertainment, in which they present a vaudeville pot pourri of singing, dancing, juggling, conjuring, and the famous one-man band.

A scene from "Contraband," a fine film which will be shown at the Carlton Bioscope, Johannesburg, on August 9th, 10th and 11th.

May McAvoy.

At Capetown.

On August 11th, at the Tivoli, Capetown, "The Other Woman's Story" will be screened. It is one of the most startling mystery plays of the year and offers a novel twist to the divorce problem, and the story reflects a beautiful romance.

Irene and Hearn.

Professional trick cyclists are remarkable for their propensity for globe-trotting. They are for ever travelling here and there over the face of the earth. When a popular trick rider concludes an engagement at some London "Empire" or "Palace," you may hear of them next at Berlin, Paris or Copenhagen.

Take as an instance Irene and Hearn, whose photographs are on another page. These two come from an old circus family and started cycling at a very early age. Indeed, they could not remember the time when they could not ride a bicycle. "Our first machine," says Mr. Hearn, "was a 'freak,' made by my father from a couple of old tin juggling plates and a few broom handles and some nails and scrap iron. Unusual as it may seem, this machine was very comfortable to ride, but the noise it made when ridden across a hollow stage was somewhat akin to fierce thunder. Later on, my father had a more substantial machine made for us by a blacksmith in London, and naturally we, used to our home-made mount, thought it a positive miracle of perfection. As a matter of fact, being an early make, it was more like a steam-roller than a bicycle."

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Racing Notes.

By "*Observer*."

Lady of Rank (Polybarn—Patricia), winner of the last two-year-old race of the season, is a half-sister to High Society and Society Girl. The last-mentioned won a race at Bloemfontein on Saturday last.

Wild Ray, going for his fourth straight-out win, was beaten by Wilsan at Germiston. Kherifend, who had also won his last three races, ran third to Francois and Surprise Sauce in the chief race the same day.

Village Curate, who was bought at the Durban July meeting for 500 gns. and re-sold last week to Mr. A. E. Ross, was beaten at Durban on Monday by Tregaron, a galloway by Tonypandy.

Transvaal horses did well at Durban last Saturday, winning five of the nine races. The successful animals were Sun Lad, Look Out, Cruiser, Hope On and Euphrosyne. On Monday four of the winners, in Emmet D., Rosher, Culmstock and Levana, are owned on the Rand.

E. Forsyth rode the winner of the Stanbridge Court Welter Handicap at Lingfield on July 10. This was his third success in England, and he has been second seven times. This success was gained on All Green, a five-year-old by Greenback out of Verity. He started at 14 to 1, and beat Abbot's Smile, who started at 11 to 10, by a length and a quarter.

The stands and enclosures were packed at the Bank Holiday meeting of the Germiston Sporting Club, and the fixture was the most successful this club has held since the strike. At the totalisator £19,362 was handled, the contribution from the double being £2,274.

If Shade were sound, he would go a long way in races for ponies and galloways. At a recent pony and galloway meeting, he won with the greatest of ease, and, despite a big rise in the weights, scored in the same style at the Park. Unfortunately, he has two suspicious-looking tendons in front, and these give his trainer, J. Jamieson, some trouble. Despite his penalty, the last race at Germiston looked at his mercy, but his people would not run the risk of breaking him down, and scratched him.

Bookmakers operating at Auckland Park on Saturday had a disastrous day and lost on every race. Six favourites won, and the other winner, Gladiator, who took the chief race, was a well-backed second candidate. Trainer L. S. Landsman was after a treble and, while Lady of Rank and Gladiator won, Anatomy found Polperro too good for her at the weights.

The principal race at Durban on Monday was won by the Rand-trained Emmet D, trained by J. R. Buckham and ridden by his eldest son. Since his successful campaign at Durban last year, Emmet D has been unsound and, going wrong a few days before the July Handicap, he had to be withdrawn from that race. In the circumstances, his connections were not confident on Monday, and Emmet D was allowed to start at 12 to 1.

A popular victory at Durban on Monday was that of Narrow Gauge, who took the top division of the Greyville Handicap. Mr. George Marcus's horse had run second to Moosme in the July Handicap, and lost the Clairwood Handicap after dead-heating with Hampton Court. On Monday he was again favourite, but this time won easily, while Vibration, who was third in the July Handicap, ran second.

For the first time since its inception, the Durban Gold Cup, run on Saturday last, was won by a Rand horse. This was Sir Abe Bailey's Sun Lad, by Juggernaut—Balma. At the Durban August meeting last year, W. L. Randall bought Sun Lad for his patron, and I believe the price was £1,000. When running in the Berea Handicap, Sun Lad came down on his knees and unshipped his rider, G. Nicoll. At the time he was going well, but most backers overlooked this fact, and Sun Lad started at 9 to 1. Quicksand II., the 5 to 2 favourite, was never prominent, and Vitry, another well-backed candidate, does not appear to have been well handled in the race.

In Francois, who is by Atlantic Ocean out of La France, Mr. Jos. Simpson has about the best horse got in this country by a colonial-bred sire. Of his last nine races, he has won seven, six of them in succession, and he was second and third in the other two. At Germiston, Kherifend, who had won on his last three outings, was preferred to him in the betting, but Mr. Simpson's colt was much too good for him. Surprise Sauce gave him most trouble, but over the last half-furlong the issue was never in doubt. Francois won easily and, on the form displayed at Germiston, he is quite good enough to play an important part in our quarterly handicaps at Turffontein.

The entries for the meeting of the Pony and Galloway Club were not as good as expected, and the card has been curtailed to six events. Provided the scratching pen be sparingly used, fields should be satisfactory, and the following are likely to run well:—

1.55 p.m.—Pony Handicap (A). One mile.
Bombardon, 1; Mr. Gard's elect, 2; Hood, 3.

2.30 p.m.—Pony Handicap (B). Six furlongs.
Cheveliere, 1; Sylvabelle, 2; Newsboy, 3.

3.5 p.m.—Galloway Handicap (C). Seven furlongs.
Gone Aaway, 1; Phyllis III., 2; Hoar Frost, 3.

3.45 p.m.—Galloway Handicap (A). Five furlongs.
Shade, 1; Scoot, 2; Wilsan, 3.

4.20 p.m.—Galloway Handicap (B). One mile.
Heather, 1; Glenves, 2; Chilly, 3.

4.55 p.m.—Selling Handicap. Six furlongs.
Better Land, 1; Lava Rock, 2; Sunlit, 3.

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S.A. PICTORIAL
STAGE & CINEMA

VOL. XX., No. 576] JOHANNESBURG, AUGUST 14TH, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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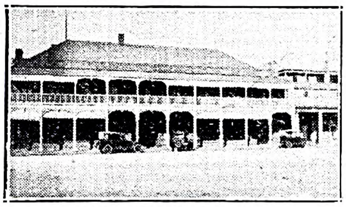

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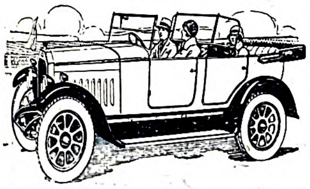

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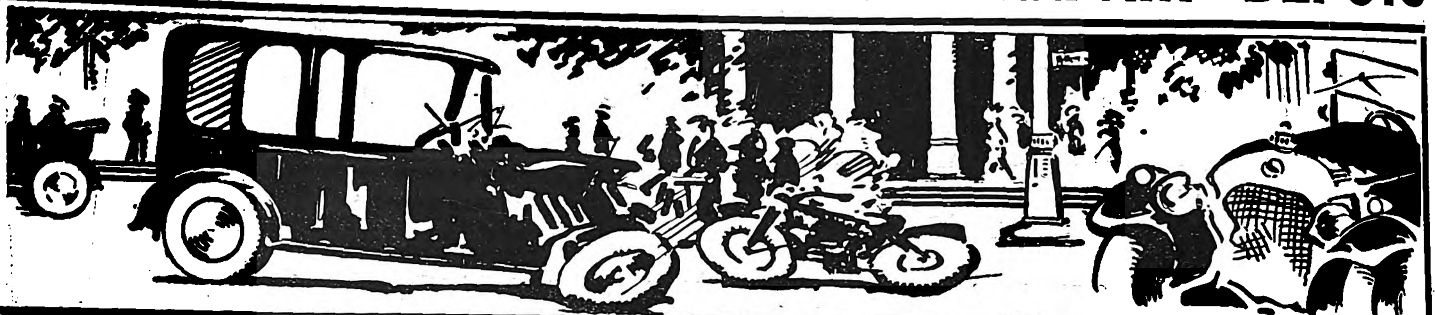

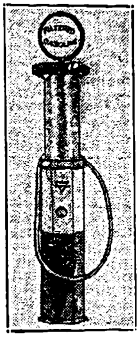

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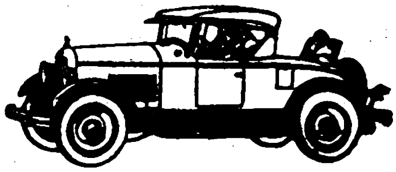

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STAGE & CINEMA.

VOL. XX. No. 576. SATURDAY, AUGUST 14TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

"Oh, Mawy!" "Christopher Skinner" (Horace Kenney) finds his wife's ("Mary's") lovemaking too realistic.

[Photo: African Film Productions, Ltd.

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All Round the Country.

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At His Majesty's Theatre, Johannesburg.

Owen Nares and Marie Polini, with their company, are playing to big audiences in "Romance," a wonderfully appealing love drama. The plot centres round three people—the young American clergyman, "Rev. Tom Armstrong" (brilliantly played by Owen Nares), hearing of the intimacy between the great *prima donna*, "Cavallini" (Marie Polini) and his most wealthy and leading parishioner, "Van Tuyl" (Louis Goodrich), determines to remonstrate. But, meeting the great singer, love comes to him and there is a terrific act of renunciation when the two mutually agree to part for ever.

The play is one which suits the players admirably, and brings out the best each is capable of giving.

"Mercenary Mary."

Still in Johannesburg, this time at the Empire, "Mercenary Mary" "still looks good to me," as grandpa sang; in fact, we are all getting a little bit fonder of it every day. There is no doubt of "Mary's" success, that wicked, little, captivating woman with her mop of black curly hair and her saucy ways. Irene Shamrock will live for ever in the memories of the theatrical public with her interpretation of the charming little enchantress with a spice of the devil in her. In striking contrast is "June" (Kitty Emson)—Kitty of the charming smile. And "Chris," the poor little "crumb," the Empire builder. Horace Kenney is a comedian whom we have all grown to love and wait for. Add to the long cast, beautiful girls, beautiful gowns, lilting music by a fine orchestra, wonderful speciality dances, the Samoiloff lighting, the . . . well, just everything, and is it any wonder you have to book well ahead to get in. It's just natural.

At the Standard.

Still at Johannesburg, the Yiddish players, headed by Nathan Isaacovitch, are attracting large crowds by their fine acting and singing, and by the wonderful repertoire they present. Almost each evening sees a change—drama, comedy, opera, it is all one to this talented company.

At Durban.

"The Cat and the Canary" are thrilling frequenters at the Royal Theatre and many, many are the guesses as to the identity of that Cat (it ought really to be printed in capitals). Dennis Neilson-Terry gives one of his finest performances as the shy, young lover, the boy who is a man, the coward who is yet a hero. And Mary Glynne is her sweet, winsome self as the heiress. What more can one say? And the company, which includes our friend George Hayes, a fine character actor, seem to enjoy the play, the mystery of it all, as much as the audiences do.

"No, No, Nanette."

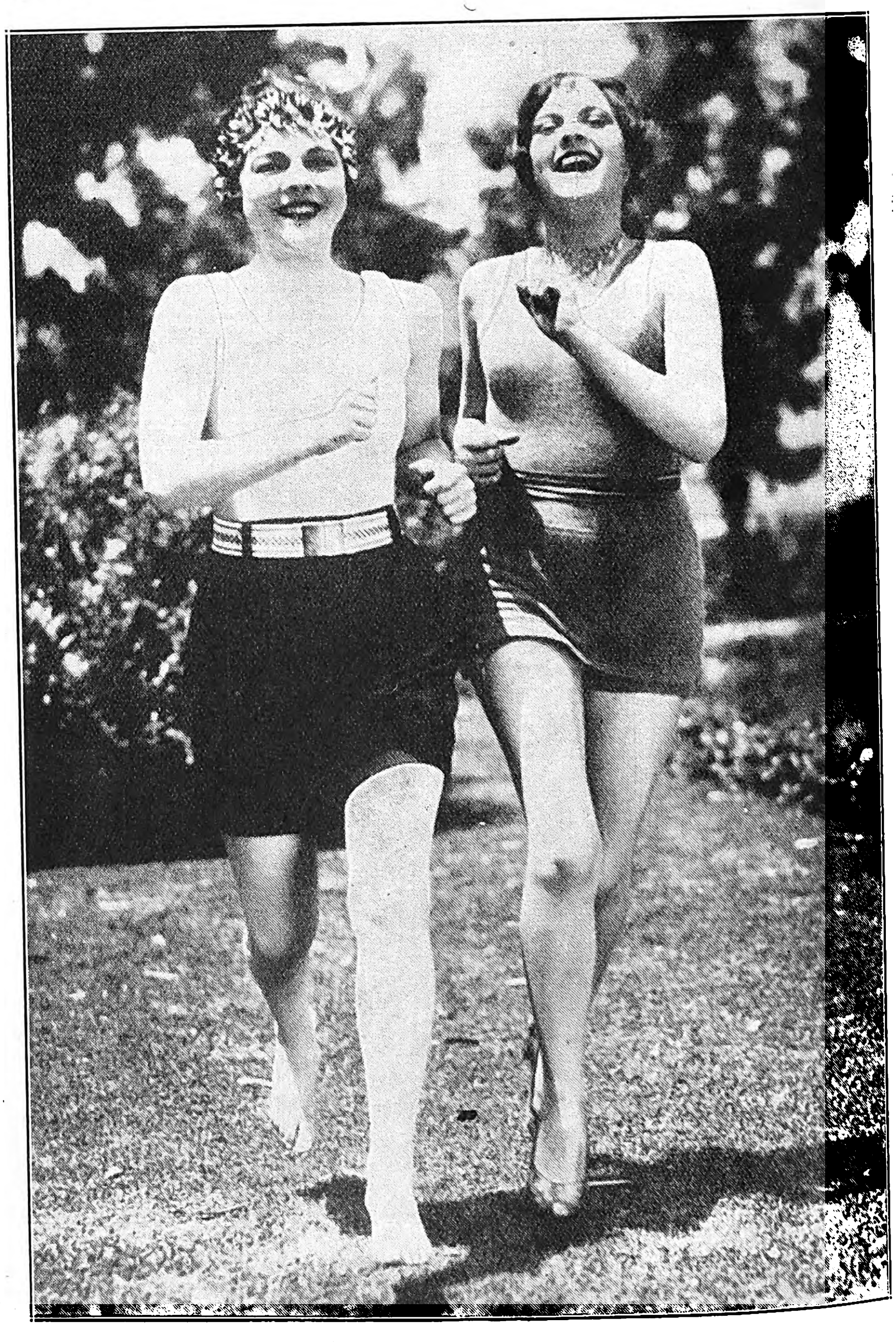
Our gay little friend, "Nanette" Violet Low, is still travelling round the country, and on August 16th will play at Potchefstroom; on the 17th, Klerksdorp; on the 19th, Kroonstad; and on the 20th and 21st, Bloemfontein.

"A Cuckoo in the Nest."

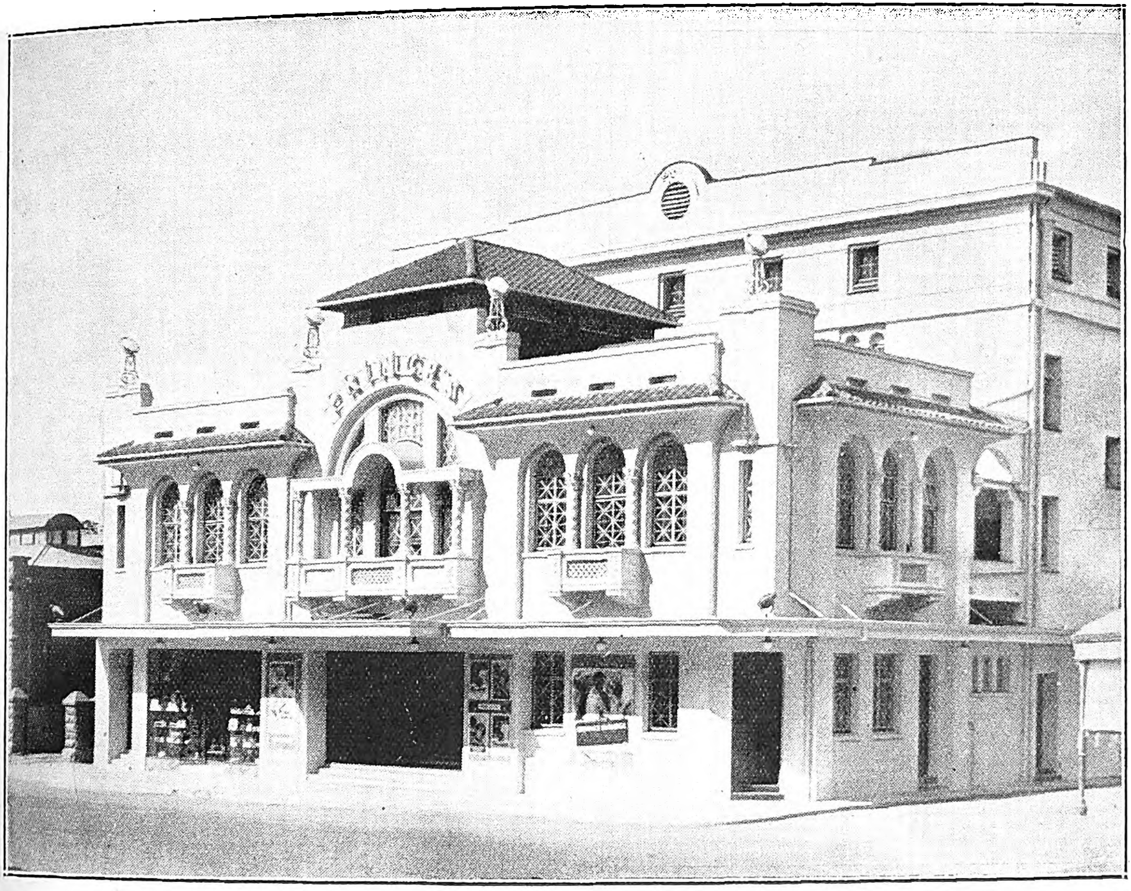
And in the course of preparation is "A Cuckoo in the Nest," to be staged by the 1926 Comedy Co., and presented by a specially chosen English star company, headed by Eric Cowley, Hilda Bruce Potter, Martin Walker, Hilda Shankland, and Geo. S. Wray.

And that's all, friends, for the moment.

C.R.



Helen Chadwick and Martha Sleeper take their morning constitutional.



"Prince's" by day—

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Brilliantly white against the deep blue sky of Durban it stands, rearing its stately head proudly—the new Prince's Theatre, in Smith Street, which is the pride of the inhabitants of that progressive city. "The premier cinema in South Africa," the Mayor, Mr. T. M. Wadley, called it in performing the opening ceremony a few weeks ago, and voiced it as his opinion that it would not suffer in comparison with any theatre in Europe and America.

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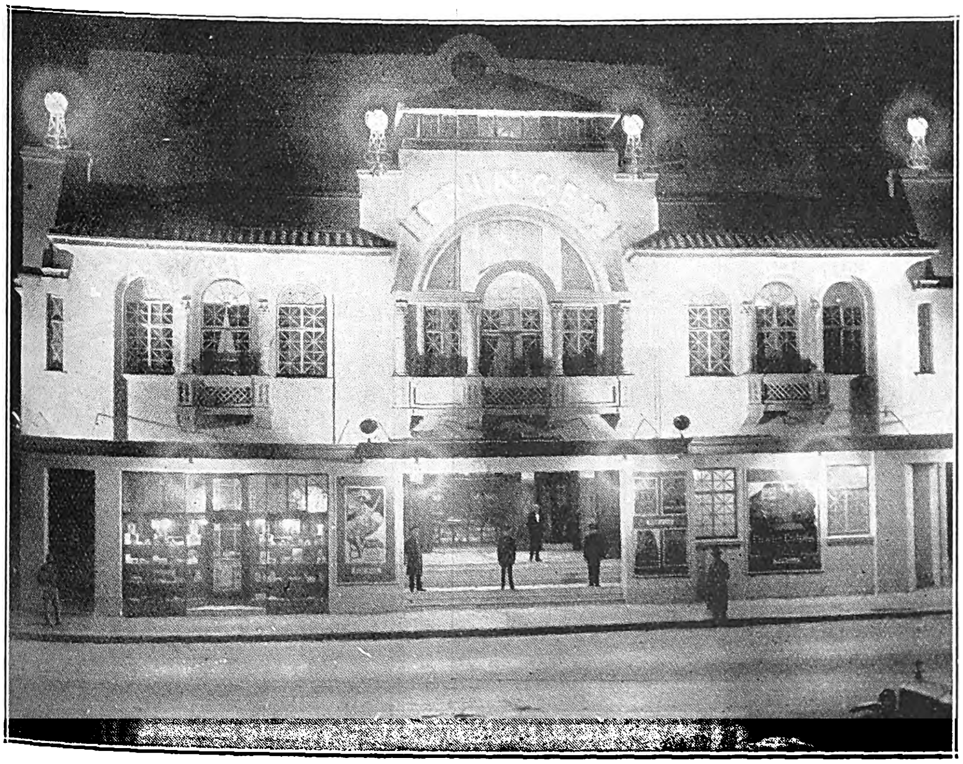
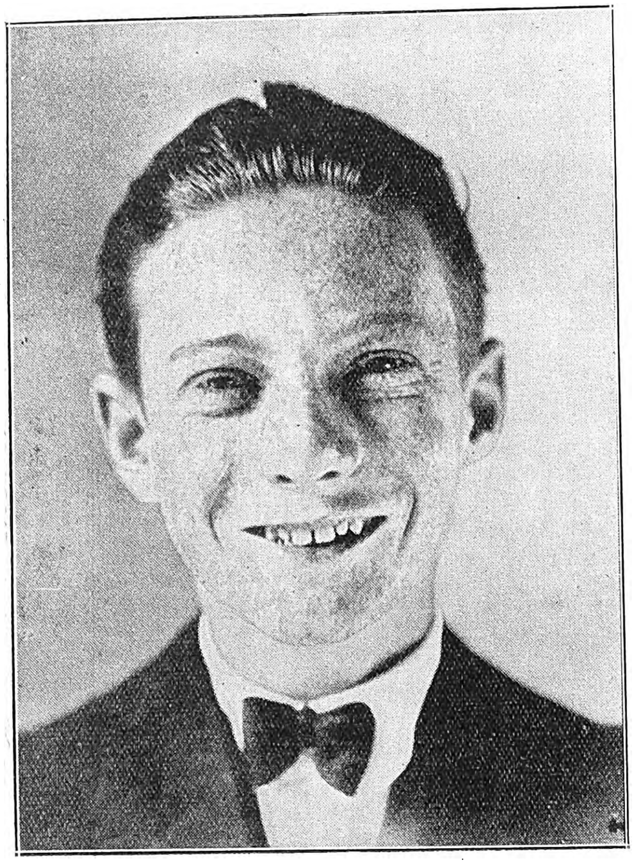
On August 16th, Douglas Fairbanks will be shown there in "The Mark of Zorro," a very wonderful story of life in early Southern California, in which the famous star is surrounded by an exceptionally strong cast.

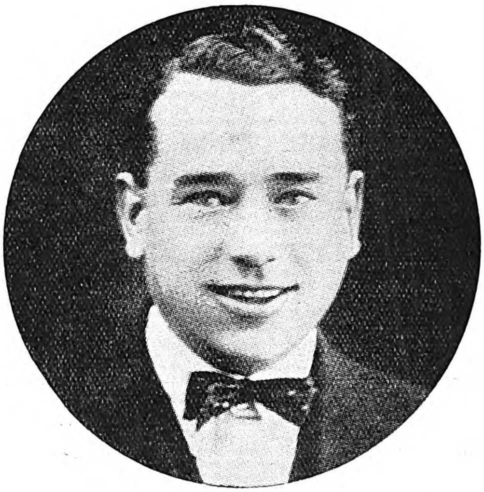


—and night.



Cheerio! "Freckles" (Wesley Barry) greets you.

Hershel Henlere will b at the Vaudette, Bloemfontein, on August 16th 17th and 18th, and th Vaudette, Kimberley, o the 19th, 20th and 21s



Billy Bennett, "Almo a Gentleman," will op at the Grand, Pretori on August 19th.

A mannequin in a film story.

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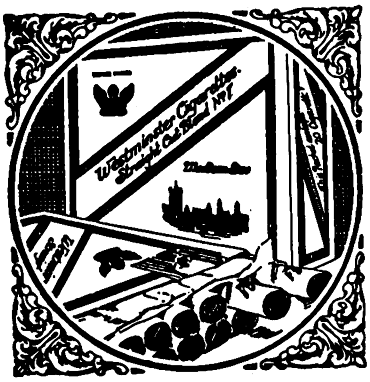

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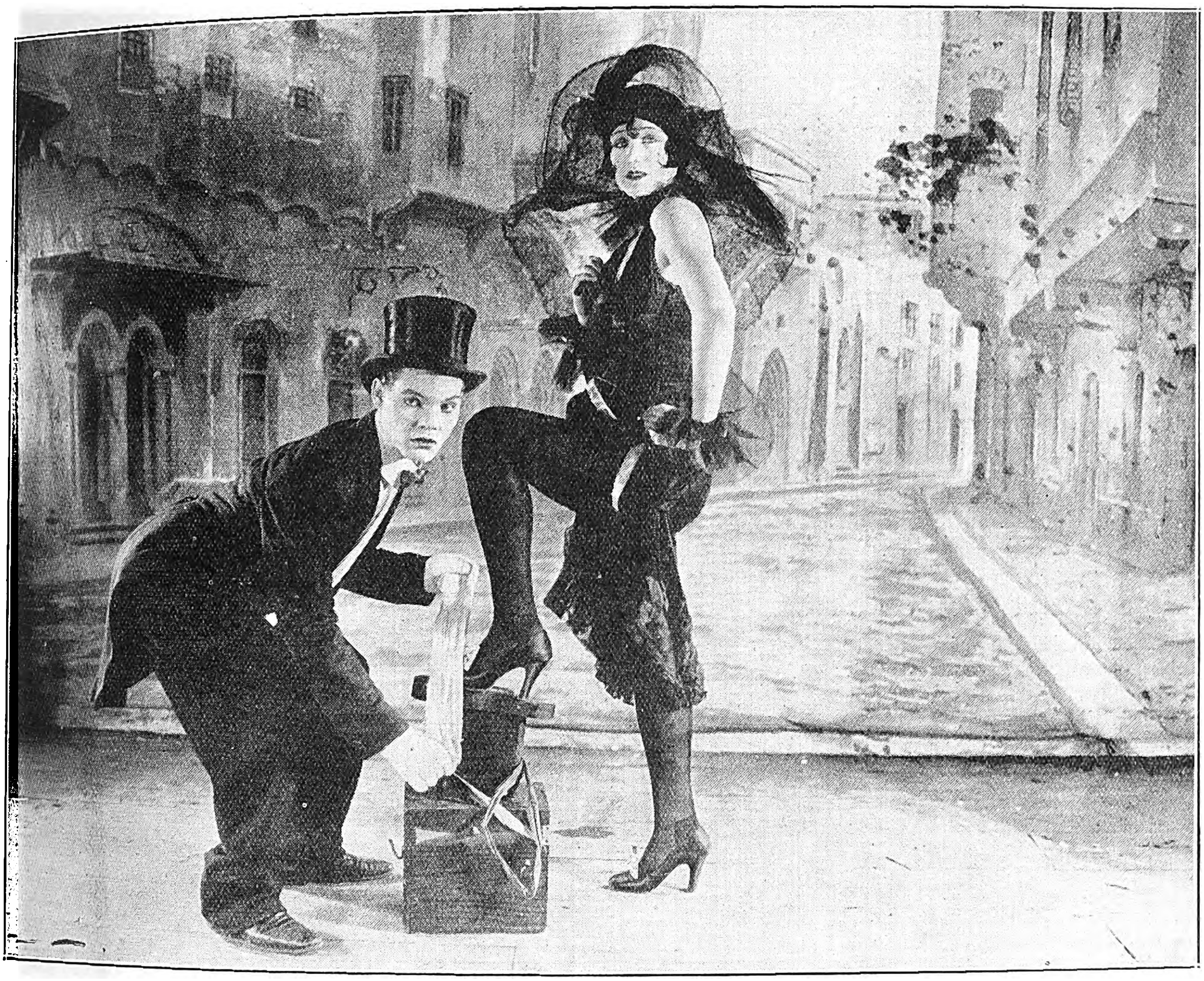

Eddie Quillan and Marion MacDonald in a comedy scene, representing an amateur performance.

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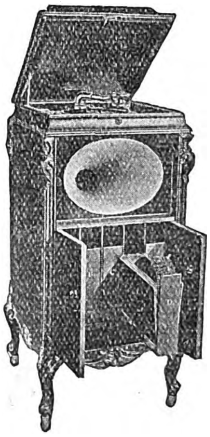

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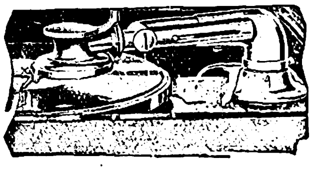

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London Theatres.

London, 15th July, 1926.

The heat wave has had the effect of making many people rush to the parks and squares at night rather than to the theatres. In spite of this, however, the theatres are still doing good business and playing to packed houses.

"Rookery Nook."

The other night I saw the new play at the Aldwych Theatre, "Rookery Nook." This is an amusing farce by the author of "A Cuckoo in the Nest" (shortly to be seen on your side)—Mr. Ben Travers. This author-dramatist has now had three plays produced, the first being "The Dippers," a roaring farcical comedy. "Rookery Nook" adds to his dramatic reputation, and in this new play he gives us three hours of laughter and contented chuckles. Ralph Lynn, in the part of the newly married husband who gets into such difficulties the first time he leaves his wife, gives a most notable performance and adds another success to his already long list. Tom Walls, as usual, acts excellently in the part of the hero's cousin. There is the usual termagant woman who tries to run the whole show, but who is finally pushed back into her right place, and, best of all, there is a new and attractive ingenue in the part of the heroine. This is Winifred Shotter, who is, as far as I can gather, a newcomer to the London stage. She acquits herself most creditably in her first London production, and I prophesy a considerable future for her.

An American Theatrical Manager.

An American theatrical manager, who has taken over the control of several English theatres, Lee Shubert, has been complaining that England is short of good actresses. The fact is, that this country is teeming with talent, but, probably being short-sighted, Lee Shubert has failed to find it.

The British Shakespearean Society.

I was astonished the other day, when I went and witnessed the twenty-fifth annual Elocution Competition organised by the British Shakespearean Society, to find such a wealth of talent and fine acting among the younger people. I know that Sir John Martin Harvey found it very difficult to award the medals and prizes and to pick out the winners from that bevy of talent.

A New Play by an Irishwoman.

A new play by a young author has lately been produced at the Little Theatre, after having had a preliminary first performance at the hand of the Repertory Players some time ago. The author is Kate O'Brien, a young Irish woman, and the name of the play is "Distinguished Villa." It deals with the life of working people in that grey suburb of London, Brixton, and is, artistically and dramatically, a great piece of writing. Of the first night's audience, Olga Petrova, the one-time darling of the screen, was one of the most enthusiastic. She is as beautiful as ever and is dramatic about everything she does. In spite of the great heat, she came to the theatre wearing a white wig, and she laughed and cried alternately, in the way they have in the films. She, herself, has written a new play, called "What Do We Know?" This deals largely with spiritualism and seances and has a dramatic climax.

Last Saturday, "Hearts and Diamonds" was withdrawn from the Strand Theatre, London, having had, for a musical comedy, a very short run.

A New Idea in Theatres.

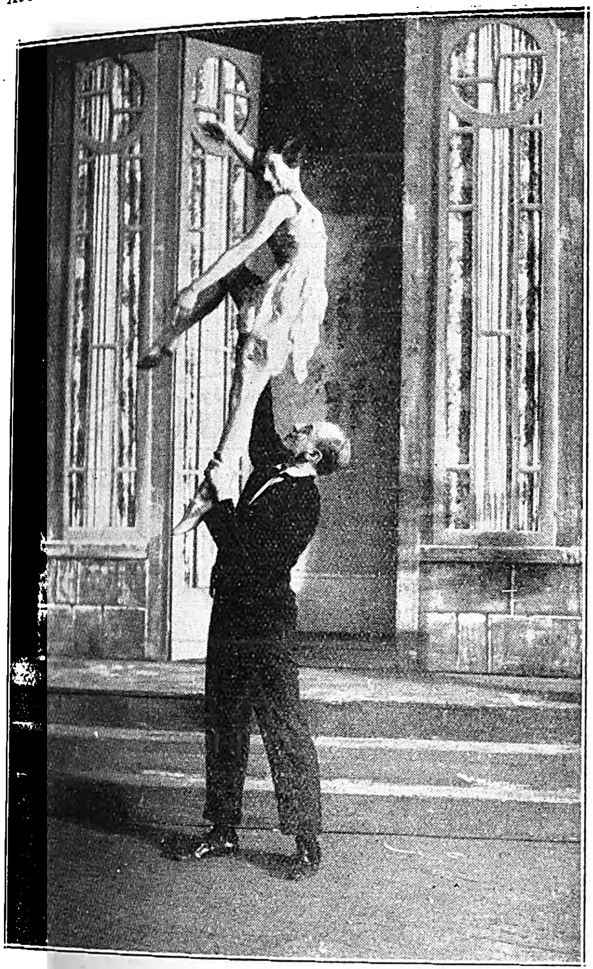
A theatre in which it will be possible to dine, see a play, and stay on to supper and dancing, is being opened in London in September. It is to be called "The Arts Theatre and Club," and the scheme is supported by such well-known theatrical people as Sir Johnston Forbes Robertson, Lady Wyndham, Arnold Bennett, Sybil Thorndike, and Henry Ainley. Premises have been taken near Leicester Square, and the theatre capable of seating 400 people and with a full stage is being made. It is proposed to produce all kinds of plays, and to serve after the play supper in the stalls. This is an innovation which will be welcomed by keen theatre goers.

And a Russian Play.

Another Russian play, this time by Tourgeniev, is at present at the Royalty Theatre. As is usual with Russian plays, the production and the acting is perfect. We have lately had many plays from the Soviet country, and all of them have been a welcome relief from the ordinary drama with a happy ending. Russian plays are much nearer to life, in that they portray life with a certain amount of truth and do not necessarily bring down the last curtain on the two lovers in each other's arms.

PAMELA TRAVERS.

A desire for travel has seized Fanny Dowry and Phyllis Soule.



"Gerardo" and Enid Adair, wonderful speciality dancers, in "Mercenary Mary," at the Empire, Johannesburg.
[Photos: African Film Productions, Ltd

Sixteen, and never been kissed? No, surely—the men are not so neglectful of Martha Sleeper.

At the Tivoli, Capetown.

In "The Love Toy," to be shown on August 18th, Willard Louis creates the part of the foppish King of Moravina, the central European kingdom where they have to short hobble the cows so they won't wander across the border into some of the neighbouring kingdoms and make expensive extradition negotiations necessary. His chief vice is his inordinate carefulness of his royal daintiness. He does occasionally dabble in the big three—Wine, Women and Song—however, and on these occasions alleviates his morning-after complications through the soothing offices of a custom-built ice-pack and the greatest of American innovations, bromo-seltzer.

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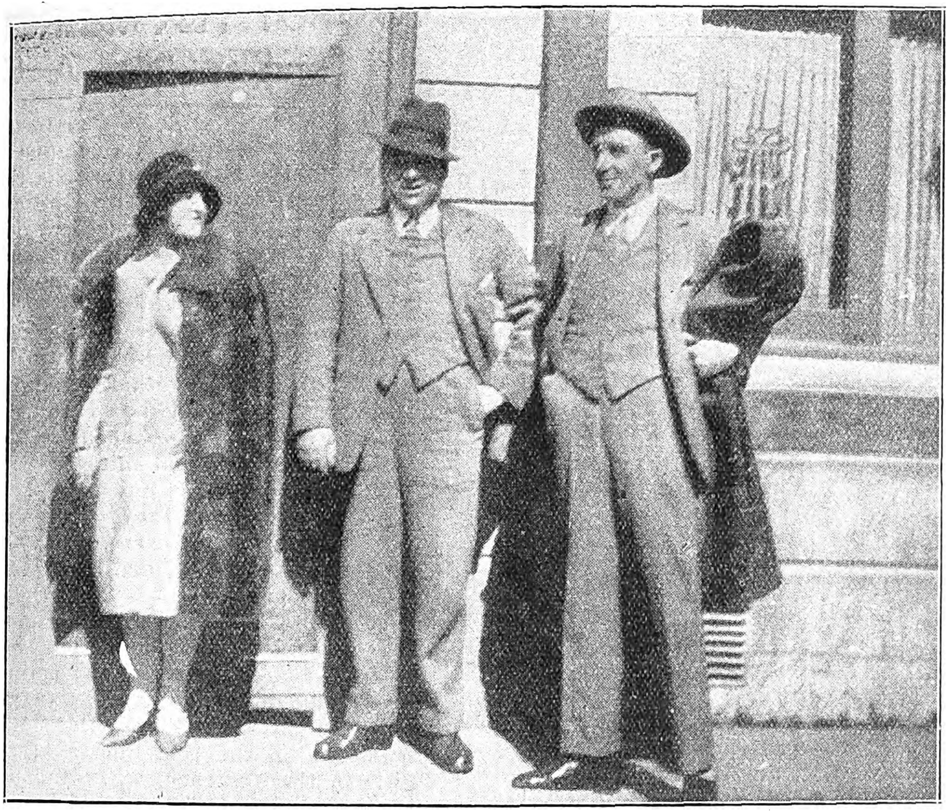
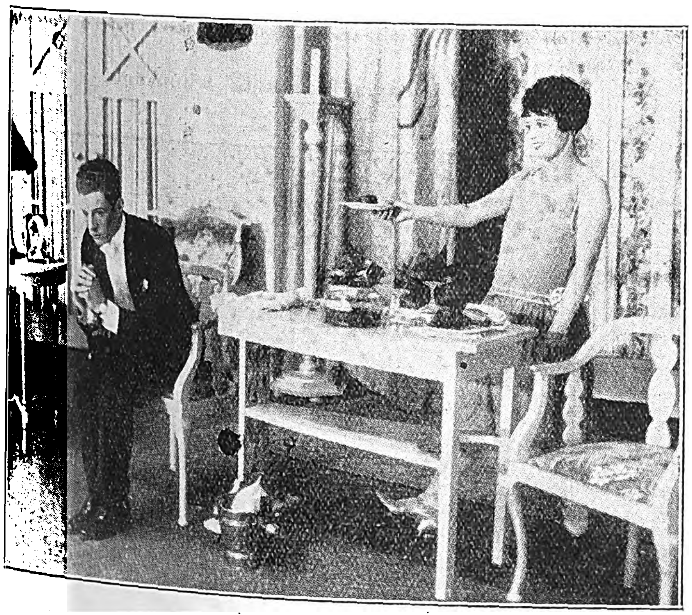
CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.



Mona Grey, Billy Bennett and J. A. Powers, who are all appearing at present in South Africa.

Empire, Johannesburg.—"Mercenary Mary," London's Musical Craze.
Standard Theatre, Johannesburg.—Nathan Isaacovitch and his Company of Yiddish Players in their repertoire.
Theatre Royal, Durban.—Dennis Neilson-Terry, Mary Glynne and London Company in "The Man with a Load of Mischief," to be followed by "The Ringer."

"Mercenary Mary."



"Mary" finds the little jelly in the supper scene.
[Photo: African Film Productions, Ltd.

Next Week's Calls.

WEEK COMMENCING MONDAY, AUGUST 16.

Tivoli, Capetown.—(Opening Wednesday, 18th August.) J. A. Powers, Yost and Clady, Musical Astleys.
Orpheum, Johannesburg.—Rigoletto Bros. and Swanson Sisters.
Grand, Pretoria.—Billy Bennett, Hicken and Rose.
Criterion, Benoni.—Johnny Moore, Jenny Roy, Three Equals.
Rinko, Maritzburg.—Ross and Jerome, Roberty and Lysiana.
Criterion, Durban.—Fred Lake and Pianist, Mona Grey.
Vaudette, Bloemfontein.—(Mon., Tues., Wed.) Herschel Henlere.
Vaudette, Kimberley.—(Thur., Fri., Sat.) Herschel Henlere.
Apollo, Germiston.—Walter Nilsson, Dorothy Browne.
Empire, Brakpan.—(Fri. and Sat.) Keith Wilbur, Maud Courtney and Mr. "C."
His Majesty's, Johannesburg.—Owen Nares, Marie Polini and London Company in "Romance," by Edward Sheldon.

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LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

COWBOY TEX McLEOD TELLS HOW TO BECOME A COMEDIAN.

Tex McLeod, who is shortly to spin his ropes and his yarns in South Africa, is a genuine Texas cow-puncher. He drifted into the show business *via* the 101 Ranch Wild West show, the year Jess Willard, the ex-champion prize fighter, was with it. He was engaged to ride wild bulls and buffalo, and rope them, together with four world champions. He "made parade" every morning and gave two strenuous performances on all kinds of lots.

"Quite different from the chatter and rope spinning you are doing now in big theatres?" we suggested.

"You said something, pardner," he replied with a broad grin. "But I didn't know any better then. I was raised on a ranch, punched cattle and broke colts in Old Mexico as a boy, and mingled with the Mesquitales and Nopaleras ——"

"Whatever are they?" we added.

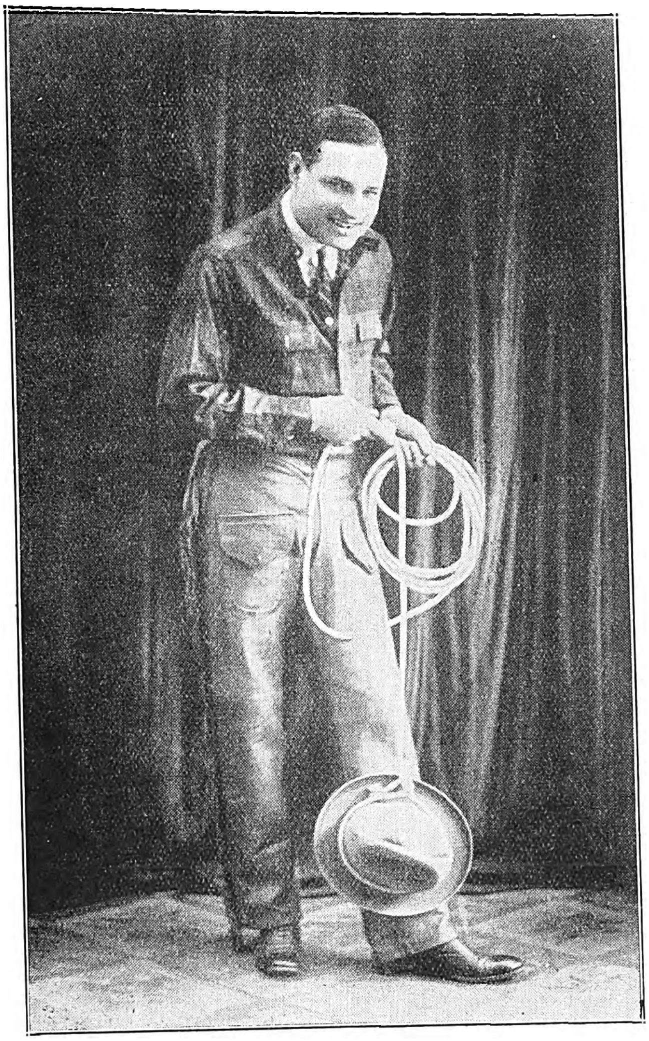
"Indians, they were, Indians. Real red skins, who could ride and shoot, and had no use for a white man if he was a tenderfoot."

"And then you went into the show business?"

"Yes, sir. And when I left the old ranch at Rio Salado, I'd never been on a railroad train before. But I soon got used to troupin'. I spent two years with the Arlington show, and I had to leave them—the stock was too tame. Why, I could sit on the best buckers they had and flirt with the girls in the audience, while the beast was tryin' to unseat me. One day I flirted too long and the poorest bucker of them all threw me. It was in Detroit, and I swore I would buy an automobile then. I knew I couldn't fall out of one of those four-wheelers, because they had just started to build doors to 'em."

Then he showed us a picture of himself in a buckskin suit so covered with medals he looked like a decorated Christmas tree.

We commented on the metal trimmings.



Tex McLeod.

"Say! I won so many championship titles as a roper and rider from 1912 to 1914 that I was ashamed to go to a contest. It looked as if I knew the judges, or had fixed the umpires. But really the boys in the North-West, where the contests were being given, were so uncowboylike that if you had only taken a mail order course in cow ropin' you would have beaten them. A cowboy has to come from the South-West—Texas, New Mexico, Arizona, Old Mexico or California—to know the black keys from the white ones when it comes to being a cowboy.

"Since then I've become a cowboy joke-teller and rope spinner—a thing you'd be fired for on a ranch. There you work without much fun and no foolishness. Now you're going to ask me about Will Rogers. Good friend of mine and the greatest entertainer in the world. In a class by himself. We both had the same sort of ranch training and hit the show business about the same time. He never did any Wild West stuff, though. Went into vaudeville with a horse and his ropes. One day his horse was sick and he had to go on without him. Made some funny cracks just to fill in—and never used the horse again.

"I played two seasons in London, and they said I was a funny guy after I'd told them one night I knew why they drank so much tea—I'd tasted their coffee. Up till then I was just a big spec called "The League of Notions." After that they put my picture in the paper and said I was funny and should do great things as a comic. The next night I brought in an elephant that was standing around backstage, and proceeded to scrub him, trying to live up to the predictions. And that's the start of that joke which has been going around ever since. In 'The Midnight Follies' in London, I couldn't get any laughs from the folks one evening, so I stopped and told them they really should laugh at me, as I had laughed when they came in, and from then on they took it all right. All it takes is a sense of humour, a lotta nerve and some clothes line."

Gertrude Barres, the charming London model and dancer, who will appear in Tex McLeod's act.

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A multitude of men and women have used the remarkable compound—Kotalko, with astonishing and delightful benefit in removing scurf, stopping the falling out of hair, and in developing a new growth. This has been done in many cases where the baldness existed for years, and when many other hair tonics, lotions, medicinal treatments, etc., had been unsuccessfully tried.

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New Thick Growth After Baldness.

Holland Park.

Two years ago I found, to my dismay, that my hair was all falling out. I could find nothing to stop it. At last only one patch of hair remained, about the size of my hand. I was under hospital treatment for some months, but it was all to no use, and I was still without hair.

Then I heard of Kotalko, and began to use it night and morning. After using it for a fortnight I was very much surprised to see a very faint down coming on my head. I used it regularly for six months, and now I have a fine thick head of hair.

(Mrs.) E. N. Hillman.

New Hair Grew On Bald Places.

Goxhill, Nr. Hull.

I can highly recommend Kotalko, for it is worth its weight in gold. I was greatly troubled with dandruff and falling hair, and gradually the hair came away, leaving me quite bald in parts.

I quickly saw an improvement when I commenced using Kotalko, for the dandruff began to clear. Soon the falling stopped, and new hair began to grow on the bald places, and now my hair is quite thick and free from all signs of dandruff, thanks to Kotalko. I have recommended your preparation to my friends, and shall be only too pleased to recommend to all I meet in need of such a hair-grower.

You may use this testimony if you wish to do so, and help convince the sceptical that Kotalko is genuine.

George Dent.

Big Patches of Baldness Now Covered With Hair.

Boasbeck (Yorks).

When I first sent for Kotalko I was practically bald all over my head with great big patches of baldness. Now, as you will see by my photograph, after six months' use of Kotalko, I have as good and thick a head of hair as anyone could desire. The improvement was noticeable from the very first box, and the complete new growth was achieved by only two large boxes.

William Daniels.

Growth After Baldness.

Dungannon.

My head was all bald patches. Various preparations had been used but had failed to bring on the hair. This made me dubious about Kotalko, but I decided to give it a chance. After two months' use the hair started to grow on the bald patches, and now, after using six boxes, my head is absolutely normal, thick hair covering the baldness and the scalp in splendid condition. Kotalko has certainly worked wonders.

Robt. J. Wylie.

Success At Last.

Reading.

I had become quite bald on the top of my head, due to the constant falling and thinning of the hair, although I had used every possible hair tonic, but now the condition of my hair speaks remarkably well for the wonderful powers of Kotalko.

I need no longer worry about going completely bald, and I shall do all in my power to recommend Kotalko. My wife and daughter are so pleased with the results that they have followed my example.

W. G. Smith.

Thick And Curly Hair.

Nr. Farnham (Surrey).

When I began to use Kotalko I was quite bald. I used to wear a silk cap to cover my head, as I had given up all hope and was tired of trying things to get my hair back again.

My friends have watched the gradual change in my head, from its milk-white baldness to its present wonderful thickness of hair. I used to apply Kotalko every day to the scalp until the hair grew all over my head in its natural brown colour, and thick and curly, as the photograph shows.

The new growth of hair is the talk of my neighbourhood and friends. My grateful appreciation for your good advice, and wishing you every success to Kotalko,—Yours sincerely,

(Mrs.) Nellie O'Neill.

New Hair At 75.

Carnarvonshire.

Kotalko has grown a nice lot of hair on the top of my head, although I am 75 years of age When I was younger I had a wonderful head of hair, but it commenced to fall out many years ago, and I had tried many things, but to no avail until I used Kotalko. My friends are surprised and my barber is astonished at my hair growing so well, as shown in the photograph Kotalko is grand, and I am proud to boast of such a good head of hair at my age.

James Harris.

Buy a Box of Kotalko and Test it for Yourself.

Legions of other remakable cases of growth after baldness, falling hair stopped or dandruff removed have been reported. Kotalko is splendid for children's hair and for all cases of thin and brittle hair or other hirsutal troubles. Kotalko Soap is a wonderful scalp cleanser, also for shampooing the hair.

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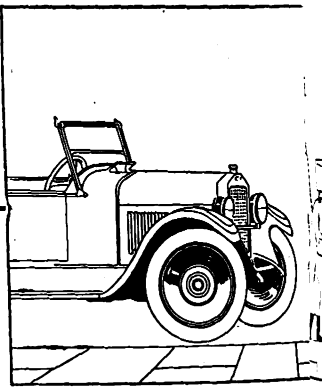

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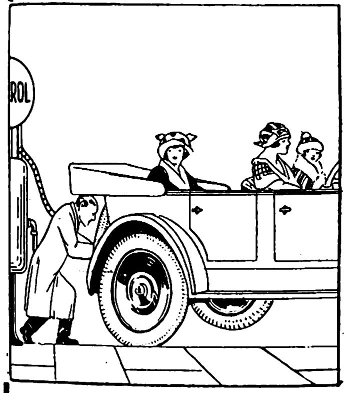

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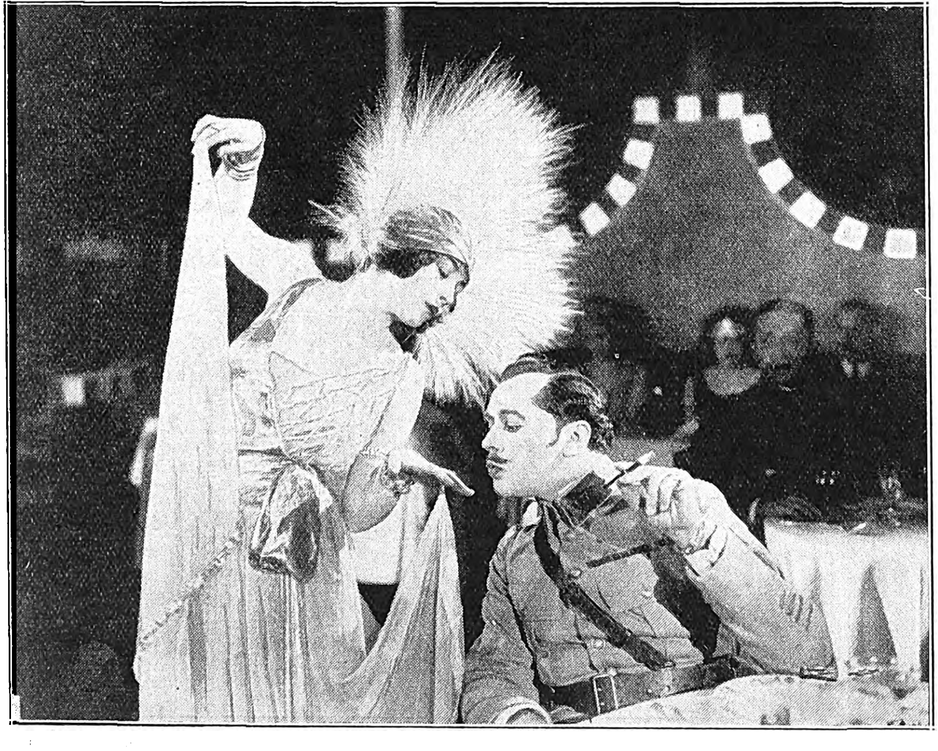
BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

Fifty-Fifty.

In "Fifty-Fifty," coming to the Grand Bioscope, Capetown, on August 19th, 20th and 21st, Hope Hampton has the part of Ginette, a mannequin by day and a habitue of this resort by night. It is here that the wealthy American, played by Lionel Barrymore, meets Ginette, and, becoming infatuated, marries her. From this impromptu romance the dramatic story results. Ginette comes to America, head over heels in love with her husband, to find him, after a delirious honeymoon, growing cold. His iciness toward her is the direct result of a renewed acquaintance with a fascinating young divorcee, played by Louise Glaum. Ginette takes matters into her own hands, decides to fight fire with fire, and the first thing we know there is a veritable volcano in eruption. The director has treated his story in a very unusual manner, introducing little touches that bespeak the continental manner.

It takes more than a pair of baby blue eyes and a blonde head to hold a husband.



The old life—Paris, jazz, flirtations, fame.

New Lives for Old.

Betty Compson is said to have thrown every ounce of her sparkling personality into this story. It deals with the great love of a famous Parisian dancer, masquerading as a Norman peasant girl, for an American army captain. The period is the closing year of the World War, and it is said one never forgets that behind the intense drama being worked out in the foreground, the war booms a thunderous obligato not far away. Betty becomes involved in the meshes of the French secret service and sacrifices everything for her country and her love.

You will enjoy it at the Carlton Bioscope, Johannesburg, on August 16th, 17th and 18th.

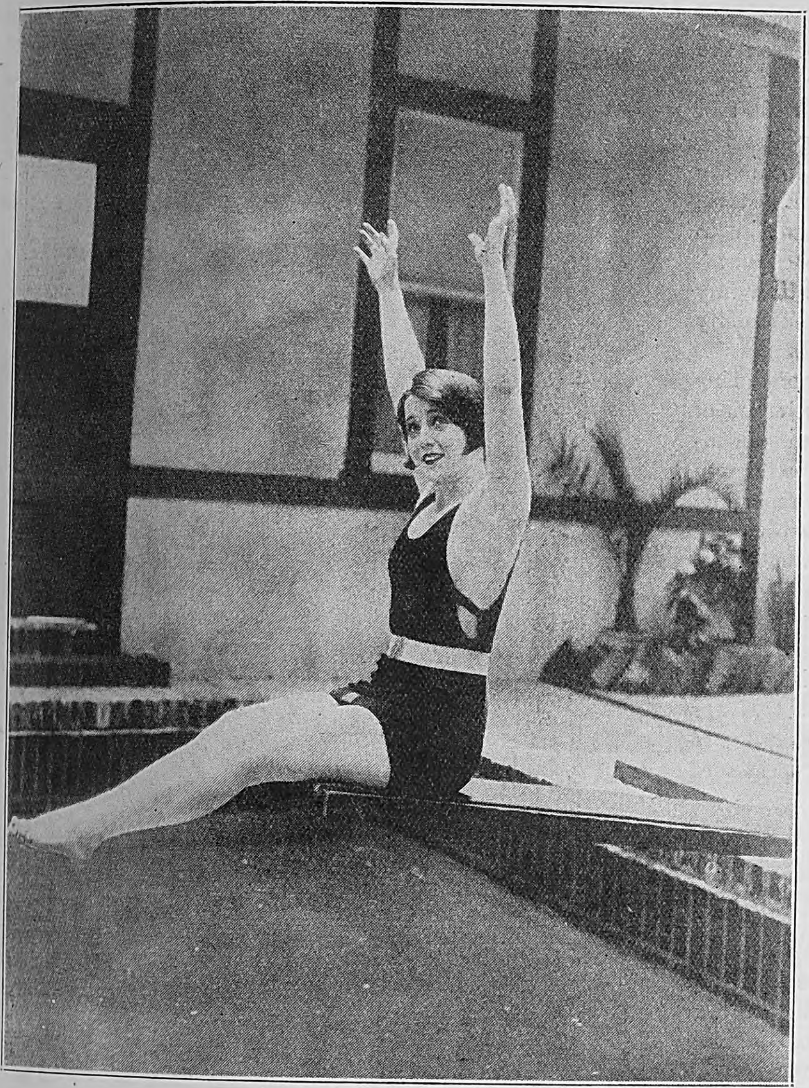
"Mercenary Mary."

"Mercenary Mary," the London Hippodrome success, is now well over its 500th performance. Like many another merry mixture of this kind, "Mercenary Mary" owes much of its artistic and its financial triumph to its all round good acting. It promises to pack the Hippodrome for many more months.

The Winter Garden Theatre has closed down for redecoration and will open again after the hot season.

American Plays in London

The list of American plays in London is to be still further added to at the request of Cyril Maude. He will make his reappearance in the West End in "The Return of Peter Grim," which was written and produced by David Belasco, the famous American author and producer, some time ago in the United States. Mr. Maude will play the part of a ghost, a new rôle for him.



"Hullo, there, folks, watch me swim . . . .

An Interesting Sketch of Life in Hollywood as Seen by One who has Lived there.

Of course, you know it well enough by sight. As a "passing acquaintance," it has flitted across your line of vision in 75 per cent. of the "exteriors" you have seen on the screen. It is as intrinsic a part of Hollywood as the Boul' Mich' is of Paris, or the windy Domplatz of Cologne.

In the street guides it is formally designated as "Hollywood Boulevard," but to the inhabitants of the movie metropolis it is just "The Boulevard." pure and simple. And for two years, I could look down from my windows on that endless stretch of wide, unshaded road, and feel, transient though I was in Eden, that I, too, "belonged."

Most transients in Hollywood rave about The Boulevard; some there are who have even been known to find it beautiful, though I must confess that it never struck me that way.

Immediately facing my windows was a colossal white sugar-cake of an apartment-house. Behind that was a preposterous Chinese pagoda perched on a hill, now utilised as the club premises of the Hollywood "Four Hundred."

A little higher up there was the Christian Science Church, severely classical in style, and a little lower down, the Hollywood Hotel, where the movie folk assemble every Thursday night for the famous "hops," doing its best to impersonate an outsize in Spanish haciendas.

My own next-door neighbour on the right was a resplendent blue and gold Byzantine motor-palace. On the left, we frankly ran to seed in an untidy nursery garden, meandering depressingly round a ramshackle wooden hut.

Further down you came to several blocks of trim, white shops and the big bank building where you could rub elbows with world-famous movie stars when you went to cash your pay-cheque on a Saturday morning.

Still further down, lovely bungalows with luxuriant green lawns and shady palms gradually gave place to tiny wooden stores and seedy frame-houses, faded and sun-blistered—the haphazard jumble, in short, of the typical American "Main Street," most of the buildings looking for all the world as though they had been hastily run up between earthquakes.

and then I'll show you how to dive," says Thelma Hill.

CALL AND SEE SPECIMENS OF THE JANE PLOTZ BOOK OF PHOTOGRAPHS.

After that you had a ride of several miles between arid-looking fields until The Boulevard joins Sunset on the outskirts of Los Angeles, and Hollywood is left behind.

Life on The Boulevard was always colourful and amusing. I used to get a lot of fun watching the big "rubber-neck wagons," crowded with tourists from the Middle West, "keeping their eyes peeled" for film stars, and consequently lending somewhat divided attention to the mendacious statements of the man with the megaphone, who invariably held up the coach just below my windows to inform his party that the Chinese monstrosity on the hill was the private residence of Charlie Chaplin.

You can rarely take a stroll down The Boulevard during the day-time without coming upon ladies and gentlemen of curious complexion, disporting themselves in an unconventional manner in the public thoroughfare, whilst a camera clicks away somewhere in the offing. On emerging from a shop, I once collided with a depressed-looking chimpanzee attired as a bank messenger, and must have either made or marred a perfectly good comedy.

Shorn of their screen trappings, a good many famous movie folk pass unrecognised on The Boulevard. I remember following, at a respectful distance, a little man engrossed in earnest conversation with a big one. Every now and then, the little man would pause and execute, in an absent-minded sort of way, a few steps of a species of cellar-flap dance, then walk on again.

Nobody seemed to find his behaviour the least little bit eccentric, and I particularly noticed that not a single person whom we passed turned round to have another look at Charlie Chaplin.

Every self-respecting star, according to the best authorities, goes to bed at nine and rises with the lark. It is evidently the surplus population that believes in late hours, for often enough the wail of the saxophone jazzing the "Peer Gynt" Suite at the big sugar-cake opposite has kept me furiously awake until three in the morning.

Once, too, I was roused by a revolver shot just beneath my window. Despite its glamour of Eastern civilisation by day, The Boulevard occasionally reverts to its native Wolly Wildness at night. I can recall three distinct hold-ups within a five-minute radius of my own apartment-house. One of these desperadoes, I remember, shot a street-car conductor and made a magnificent getaway with a record loot of seventy-five cents!

It was on The Boulevard, in the natural course of things, that I was to encounter one of the most amazing spectacles I have ever seen in my life. Sauntering along in the cool of a summer evening, I met a full-grown bungalow lumbering slowly towards me, like some up-to-date Téméraire, mounted on wheels and being tugged along by a cheekly little motor-engine.

Transfixed to the spot, I watched this fantastic cortege roll past in pop-eyed amazement, feeling very much as Macbeth must have done when the Forest of Dunsinane began to march down the hill.

The curtains still hung in the windows of the bungalow, and the smoke rising from one of the chimneys gave evidence of human occupation. Possibly, at that very moment, "Mommer" was busy in the kitchen preparing the evening's pork and beans.

I stared after the receding phenomenon, until it was finally lost in the twilight. A little higher up The Boulevard, I came upon an empty space in a row of bungalows, and afterwards learnt that the former occupiers had transferred their residence "en bloc" to a more exclusive site in the Beverley Hills. It was quite an everyday occurrence, I gathered; nothing whatever to write home about.

All the same, that one memory of The Boulevard will always remain my most lasting impression of life in The City of Transients.—*The Picturegoer.*

Marion Harlan, who stirs your hearts on the film.

A scene in "Chasing Trouble," coming to Wolfram's Bioscope, Capetown, on August 16th, 17th and 18th.

—For Quality, use—
Graham's Flavouring Essences
Obtainable from all Chemists, Grocers.
Agents:
SIVE BROS., & KARNOVSKY, LTD.,
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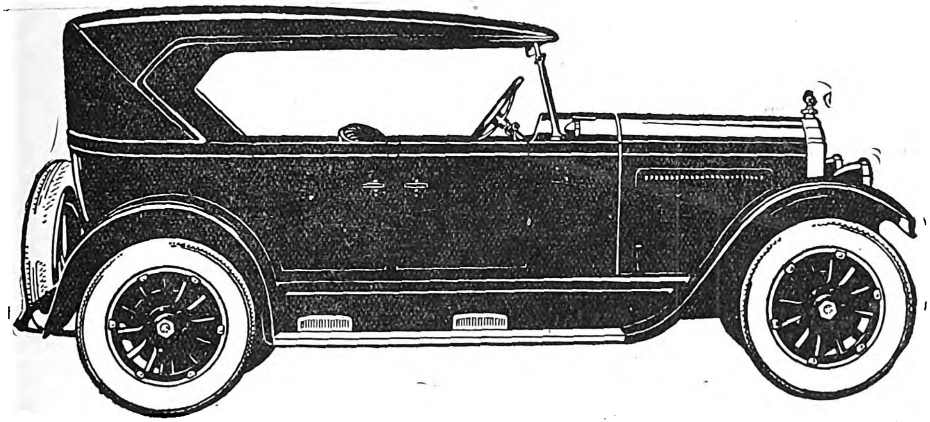
PREVENT DISEASE. USE JEYES' FLUID DAILY

"one-half the upkeep cost"!



TWO items alone account for one-half the upkeep cost of the ordinary automobile—

—grinding valves . . .

—and removing carbon . . .

Every car owner knows that.

With the Willys-Knight there is no such expense. There are no valves to grind—no carbon to remove.

In the ordinary engine it is the multiplicity of parts—tappets, springs, rocker-arms and so forth—that engenders the need for such frequent attention. These are the elements that weaken, and cause knocks and noise, and wear out with use . . .

In the Knight sleeve-valve engine this multiplicity of parts does not exist. No tappets. No springs. No rocker-arms. Nothing to adjust. Nothing to replace or repair. Only two metal sleeves operating with a gliding motion. Simply, two single sleeves working smoothly, silently, up and down—one within the other—in a protective film of oil . . . *And that is all!*

CONSIDER CARBON.

Every car-owner, with one exception, knows that his car is laid-up more frequently to remove carbon than for any other reason . . .

For this he pays—not only in money—but in inconvenience, in loss of the service of his car.

On the other hand, carbon cannot harm the engine of the Willys-Knight. Carbon troubles—and the expense and inconvenience of remedying them—are beyond the Willys-Knight owner's experience. In fact, owing to the unique principle of the patented Knight sleeve-valve engine, the presence of carbon only serves to seal compression, to prevent waste of power. It is actually a desirable agent. Instead of hampering or harming, *it literally helps this engine to perform!*

It naturally follows that no automobile, regardless of its cost—if equipped with the poppet-valve type of engine—can escape the penalty of *loss* in power, *loss* in efficiency, from the first day its engine starts to run . . . With the Willys-Knight, the exact contrary is true—It *gains* in power. It *gains* in engine-efficiency. It *gains* in smooth and silent running. It *improves* with use. The only motor-mechanism known, that, to a limit never yet reached, gets better with every mile!

WILLYS-KNIGHT

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Motor Corporation of S.A. Ltd.,
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WILLYS - OVERLAND - FINE - MOTOR - CARS

Pamela Passes.

14th July, 1926.

Do not mind my Outbursts; but blame the Heat Wave.

In Australia or New Zealand—even in France—I would take this fierce warmth in my stride. I would revel in it. But here in London it seems so out of place—so—so extra. It is the last straw; not the one that the drowning man clutches, but the one connected with the back of the camel, who went through the needle—or didn't he?

Moreover, I do not like the feeling which makes you think the sky is sitting on your head and the sun sitting on the sky's lap. In the south, Heaven is so pleasantly distant that the huge stars seems to be hanging from its floor by invisible chords—swinging like pendulums or censers. Go carefully, tall ladies, lest you knock your shiny heads against them.

The London Yachting Season is now at its height.

The Serpentine is daily crowded with small crafts carrying languishing ladies, who recline on red pillows, and brown young men, who lean on their oars and look as if they wish they hadn't suggested it. The regattas at the Round Pond are more interesting. All sails have been scrubbed white for the occasion, and so many ships arrive in perambulators that I wonder, with J. M. Barrie, what the poor babies do when their fathers need the baby-carriages for Round Pond affairs. It is very pleasant to launch boats in the Pond. I was doing it this afternoon with a boat specially bought for me—she had a red hull and blue wings, and she took the water as a lark takes the heavens. But she was not mine for very long. She soon became the property of a very melancholy young man who unfortunately had no boat. When asked the reason he became very reticent. I did not press the point, but by the elbows that peered pointedly through the holes in his shirt and the extreme grey-browness of his legs I guessed that he could not take his captain's ticket because "farver couldn't manage the money." I suggested, after his first spasms of joy were over, that I would make a very nice first mate. He acquiesced—screening his reluctance ineffectively. So I said that, after mature consideration, I thought perhaps the blue and red boat would sail better with only a captain aboard her. He agreed gravely that perhaps it would be better. And I soon saw my ship setting off with a cargo, not of my loading, and for ports unknown to me.

Come and Sing.

To-day, as I was walking past St. Martin's in the Fields, in Trafalgar Square, my arm was seized by a tall, brawny person, who dragged me towards the churchyard. "Come and sing!" he cried cheerily. For a moment I thought he had mistaken me for Melba, and then I thought that, sane as he looked, he was an escaped madman, and must be humoured. "Yes——," I said soothingly, "Yes, yes!" "That's right," he said heartily, "that's the jolly old spirit!" and he precipitated me into a crowd of waiting people. "Another recruit," he told them in a bellowing voice, and they all smiled friendlily and welcomingly. Without further preamble he began the chorus of "John Peel." The crowd took it up, half a bar late, certainly, but, lumme, how they sang! There is something compelling and splendid about hundreds of throats pouring out a tune together—far more stirring, to me, than the songs of any prima donna on a stage. At the end of John Peel came John Brown's Body, and, later still, under the baton of the brawny man, who had by this time taken off his coat and his waistcoat, watch chain and hat, we sang "Three Blind Mice" in three groups. I left after that, just as they started "Comin' Thro' the Rye." Probably by the time they came to "Auld Lang Syne," the brawny man had completely undressed.

I have an enormous belief in Community Singing.

I once went to a half-hour community concert in New Zealand, when a fat lady sang down my back with vast blasts of fiery breath and a dear little man piped huskily beside me. I enjoyed it very much—especially when everybody stopped singing and laughed. I love to see a fat person laughing, there seems to be so much of them that is having a good time.

Pretty Ones, have you a tear?

Then spare it for the pigeons of London, who are to be annihilated. Not all of them, true, but a great many. The "inward glee" that Wordsworth marked as the pigeon's supreme possession must be turned now to sadness at this decree of the London County Council. The half-affectedness of a pigeon, as it bows its recognition of its confreres, is so delicious—I cannot bear to think many of them will bow and strut no more. It is because the pigeon race is prone to various maladies which infect humans that the harsh ruling has been made. I have made arrangements, however, to effectively hide the pigeons that coo in my eaves when the L.C.C. inspector arrives with his little gun. I would not let Sam and Muriel meet such a fate, and I must certainly preserve Edgar and Prudence, the children.

Fay Cole, of St. James' Cabaret, Johannesburg.

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SUCHARD'S
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JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

The Best Garden in the Slums.

A daily paper here has recently offered very tempting prizes for the best garden in the London slums. The competition has brought a world of flowers to light. It is pleasant to know that behind some of the brown discoloured walls in the East End, lupins, instead of broken bottles and old tins, are putting up their heads. In some of the diminutive gardens there are rockeries and tiny lily-pools. One which was proudly exhibited to me was on a roof and the soil had been carried there in buckets by tirelessly loving hands. But the best garden of all (I thought) was one in Bermondsey. It was about three feet long and a foot wide, and it sat bravely on a high window-sill wearing its geraniums and lobelia with pride. And at one end a little painted doll kept guard over the garden. I hope she wasn't too disappointed at not getting a prize.

On Regulating the Traffic.

The London policeman is to be relieved of his Swedish drill—I mean, he is no longer to make beckoning or repelling gestures to motor cars, buses and perambulators. All that is to be done for him by electric-light traffic signals of red and green. Green means "come," and red, "move at your peril." They have signals like this in Paris, but the busy little gendarmes have so much to do that they sometimes get flummoxed and turn on the red when they mean green, or both the colours at once, and then there is a melee and a scrimmage that makes football seem a mild relaxation especially designed for nonogenarians.

I find that again I have run on an' on and have left out the fashion notes. But the question is: would you rather hear me babble or digest the intricacies of the latest gussets?

Ponder it well, my rogues, and let me know.

Little Mary Ann Jackson, only three years old and already a featured comedy film star.

Players Plan Holidays.

What is the first thing you would do if you had been away from civilisation for more than a month?

That is the problem now facing some of the featured players who are filming the last scenes for a picture on location at Catalina Island. The actors have been entirely isolated from all civilisation for almost six weeks.

After much consideration on the part of each player, the following is the method in which they have decided to spend their first peaceful moments:—

Esther Ralston: "I'm going to a beauty shop to get my hair bobbed."

George Bancroft: "I'm going to spend an entire day playing with my daughter."

Wallace Beery: "I'm going trout fishing. I missed the first day of the season."

Charles Farrell: "I'm going to buy my straw hat."

Johnnie Walker: I'm going to start a war with the weeds that have accumulated in my garden."

Evelyn Laye, the famous Actress writes to Amami:

AMAMI Shampoos

"For beautifying and cleansing the hair Amami Shampoos have no rival. They give full satisfaction."

9d. per Sachet from all Chemists and Hairdressers.

Real Estate on the Film.

One way of getting permission to use a house in a motion picture:—

Look at the house admiringly. (It's really worth admiring—canal in the back—palms hanging their long branches here and there—brilliant red flowers dotting the rich green foliage—birds singing.)

Snappy individual in white flannel trousers, light grey coat and straw hat approaches.

"Like the place?"

"Yes, it's great. We would like to use it for a scene in Bebe Daniels' next picture."

"I turned down an offer for £30,000 for that house last week."

"Yes?"

"Surest thing you know."

"Say, if you let Miss Daniels use the house in her picture everybody in the country will see it. It ought to sell for at least a million."

"Great! Start right in any time. Start right now; and don't forget the name of the town—Cocoanut Grove. Here's my card. Any time you boys want to make some real dough, drop in at my office."

Such is Florida!

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

FIFTY YEARS OF THE JEWISH THEATRE.

From Goldfaden to Granowski.

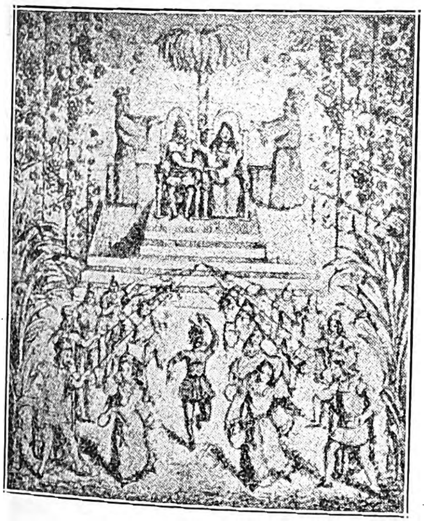
The Jewish State Theatre, Moscow. Left to right: A. Granowski (manager), Nathan Altman (scenic artist) Isaac Rabinowitz (scenic artist).

[This article, translated from the "Art Workers' Journal" of Moscow, should be of especial interest, in view of the great success achieved by Nathan Isaacovitch and his Jewish players at the Standard Theatre, Johannesburg.]

The fifty years of the Jewish stage was a period of trials and tribulations, like the singer who reaches his top note and, when descending the scale, discovers that he has contracted a sore throat.

Beginning with the immortal Goldfaden, a personality that only centuries produce. Self-taught, a born genius, within two years he was in turn (in addition to his wonderful acting proclivities) director, producer and scenic artist for spectacular productions. Though having no knowledge of music, or any form of musical education, he nevertheless composed a number of operettas, the melodies of which have been ingrained on the hearts of millions of Jews the world over, and are as fresh to them to-day as they were fifty years ago.

Having escaped conscription from Roumania by crossing the frontier and hiding from the police in an attic, which became his temporary home, he found inspiration in spite of constant fear of being discovered, and produced during that period, under such circumstances, twenty-five plays which lived through half a century.



First poster of Goldfadens, "Shulamith" (2nd Act).

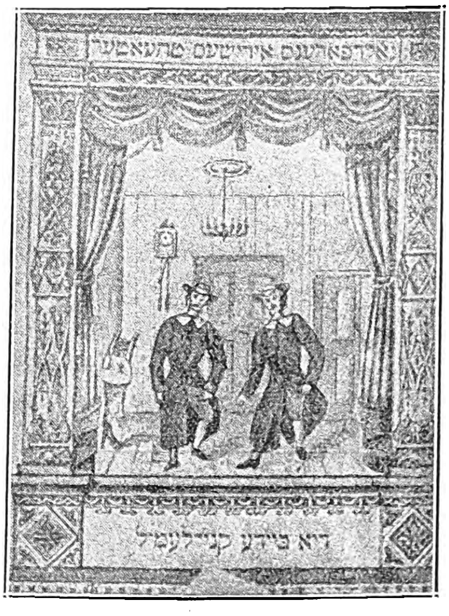
The plays having been written, the next difficulty presented itself in the finding of actors. He then set about making his choice. A singer in a café there, a dancer in a bar there, and, after having collected sufficient for his first production, he proceeded to Bukharest in 1876, and from there (after three or four years) arrived in Odessa with a company of 42. It caused a sensation, as a Jewish actor was a novelty at that period. It need hardly be said that the training of the company fell entirely on his own shoulders. Goldfaden came to Bukharest from Jasse, with his meagre company (two or three actors), viz., Israel Grodnerom (the best exponent in the rôle "Koldune" of his time), C. Goldstein and four choristers of a local synagogue, whom he trained and who were anxious to blossom forth as actors.

Among the latter four was one Selig Mogulewski, who proved to be the finest exponent of Goldfaden's comedies (as a comedian). It may safely be said, as such, he has never been surpassed. As difficult as it was for him to obtain men actors, the greater difficulty presented itself to him in the finding of ladies. At this peculiar period, in Jewish family life a girl going on the stage was looked upon with extreme disfavour, and therefore men had to take the parts of ladies.

In 1882 all his efforts and hopes were shattered by the prohibition by the Government of staging any play in the Jewish language.

The following, who were the best of the company, then emigrated to London and then to America, viz., Magulewski, Jacob Adler (who died in May last), Gradner, Kessler, Liptzin and Kalish. Those remaining formed themselves into a so-called company and performed, in a mutilated form, the originals of Goldfaden, viz., half German, half Russian and half Yiddish.

The political upheaval of 1904-5 was the means of reviving the Jewish stage. The removal of the ban on the Yiddish language was hailed with rejoicings by all theatre enthusiasts. The intelligencia was responsible for Madam Kaminskaya, Jacob Liebert and many others, who were



The first poster of Goldfadens, "Die Beide Kunelemmel."

RED DAISY TEA IS THE BEST—TRY IT.

likewise responsible for elevating the Jewish stage in the production of the modern drama and comedy in an artistic manner.

Goldfaden was followed by Jacob Gordin, who took Shakespeare as a model, and wrote a number of plays dealing with Jewish family life, viz., " Mirelle Efris," " The Jewish Cavalier," etc.

From 1905 until 1910 the Jewish stage was mainly guided by P. Hirshbein (a dramatist who had written some fine plays), but they drifted into plays that could not draw the public, and a process of transformation took place. Musical plays in Yiddish, which had been running in America with great success, were then received by the Jewish companies. These were produced with considerable success, but this success was short-lived for soon after the ban on the Yiddish language was revived. It was at that period the famous Jewish actress, E. R. Kaminskaya, had to play in the Russian language for five months.

This position continued until 1917-18, when the revolution transformed Russia into the present Soviet Republics. From this period a new world for the art of the Yiddish stage has come into being and its development is so rapid and decisive that one cannot foretell its possibilities. It is responsible for:—

(1) The establishment of " Unser Winkle " Theatre in Charkow (which was transferred to Kieff).

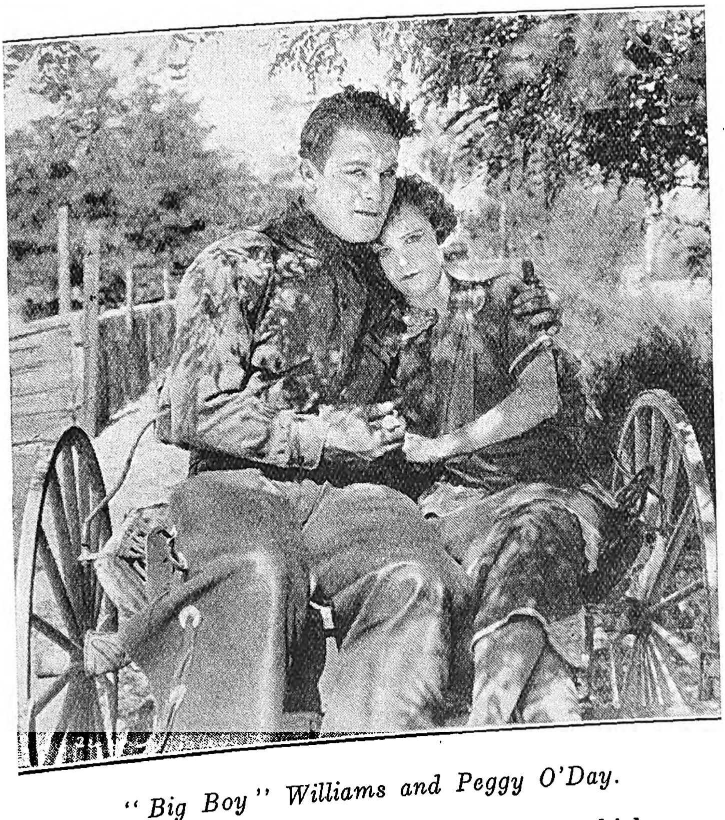
(2) The establishment of a culture league in Kieff.

(3) The establishment of the Jewish Theatre, Charkoff.

(4) The formation of the Habima Society, who produce plays in the ancient Hebrew language. They were responsible for the now famous play, " Hadibuk."

(5) The establishment of a college of Jewish stagecraft in Minsk.

(6) The Moscow Jewish State Theatre, of which A. Granowski is actor-manager.



" Big Boy " Williams and Peggy O'Day.

This scene is from " The Sporting West," which comes to Wolfram's Bioscope, Capetown, on August 19th, 20th and 21st, a film which deals with a young and lovable wanderer, who finally awakens to a definite sense of duty to his friends.

To South African Picto
Goud

Yetta Goudal wishes the " S.A. Pictorial " " Good luck."

WILLYS-KNIGHTS HAVE PERFECT CRANK SHAFTS.

Special Precision Lathes Weigh, and Correctly Balance Shafts Eliminating Vibration.

Through the use of the most modern precision instruments, the crank shafts of all Willys-Knight engines are perfectly weighed, measured and balanced to eliminate all motor vibrations.

The new method entirely revolutionizes this phase of motor assembly and introduces a new standard in the smooth performance of the automobile engine. The old method of turning crankshafts by hand was crude compared to the work of these new machines now in use by the Willys-Overland Company. Formerly the balancing of the crank shaft depended upon the skilled hand and eye of the workman. A delicate and mechanically perfect machine now balances the shaft and accurately gauges the part.

The new precision machine resembles an ordinary lathe with the addition of a delicate set of scales and measuring devices. The crank shafts are machined, then placed in the lathe and, through slow revolutions, accurately balanced. Not only does this new machine balance the shafts, but it also indicates the exact amount of weight to be removed and the exact location of this overweight. The operations are simple and rapidly performed.

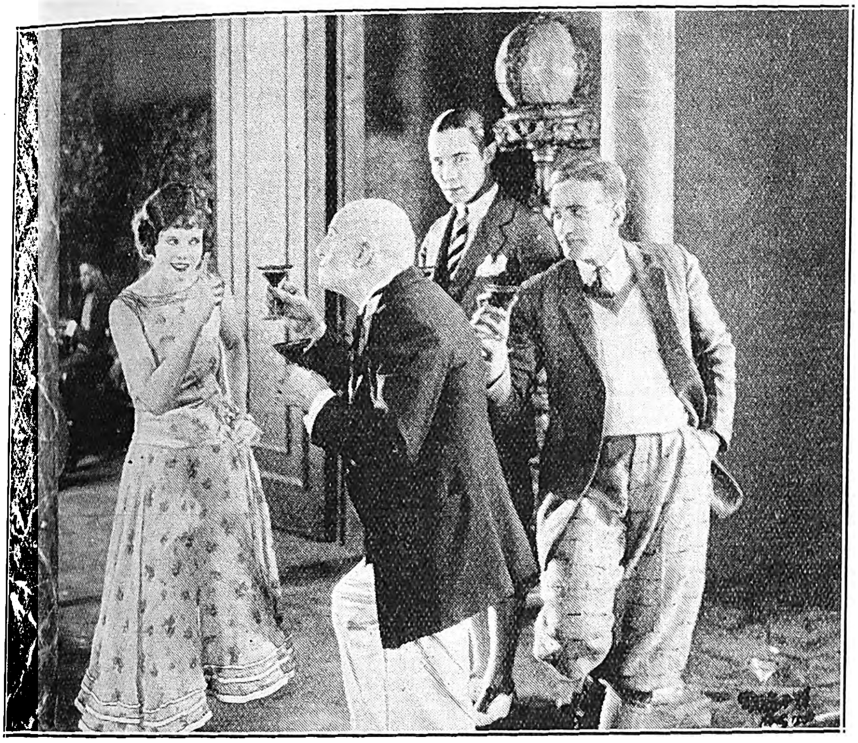
The recording of any untrue portion of the shaft is immediately registered on the scales. The indicator remains in this position even after the machine has been stopped, eliminating all guess work and possibility of error on the part of the operator.

The use of this new equipment is considered by Willys-Overland officials to be one of the most efficient and modern in the automobile industry.

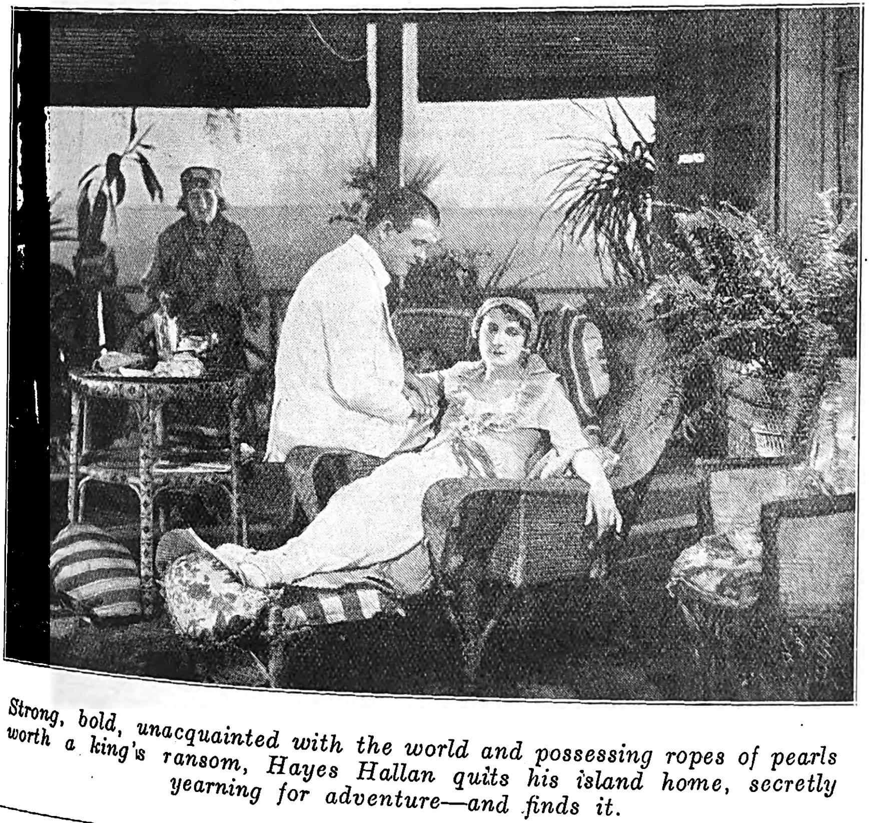
Every crankshaft installed in Willys-Knight engines is balanced and weighed by this method. It is carefully machined and rigidly inspected before reaching the assembly line. Following installation in the motor, it again undergoes a severe test before it is ready for its new owner. It is this careful attention to the mechanical details that has attracted unusual comment among thousands of owners.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Google



"Fie! Fri! Fie!"



Strong, bold, unacquainted with the world and possessing ropes of pearls worth a king's ransom, Hayes Hallan quits his island home, secretly yearning for adventure—and finds it.

"Cheap Kisses" at the Grand.

"Cheap Kisses" is a comedy drama of to-day, laid in New York City and nearby, and deals with the mad whirl of the jazz age and its victims, old and young. It tells a story with a punch and with a lesson, and tells it with intense dramatic episodes.

A show girl, but a "different" show girl who loves a home and the things that go with it, is thrown into the hectic atmosphere of a millionaire's jazz parties. How she emerged unscathed, and saves her husband as well, is told in a gripping manner that holds interest to the very finish.

The film will be shown at the Grand Bioscope, Capetown, on August 16th, 17th and 18th.

The Wedding Song.

To reveal the plot of the fascinating photoplay would be unfair to you, because you will be going to see it at the Alhambra, Capetown, on the 19th, 20th and 21st August. It is sufficient to say that the story deals with island life in the tropics and in the underworld of San Francisco. Miss Joy, as a girl crook who is bent upon robbing the man she learns to love of his ropes of pearls, is charming. The picture is fairly packed with thrilling and appealing scenes, relieved by wholesome comedy touches. The supporting cast is quite adequate, the work of Robert Ames, who is featured, being admirable.

Time clocks and tears will not mix in the case of Betty Bronson, who is featured in Peter Pan (J. M. Barrie) super film production.

"One of the most difficult tasks I have in the making of pictures," says Miss Bronson, "is crying. No one who has not had experience will ever realise just what it means to sit or stand before a camera under blazing lights and weep copious tears whenever a director tells you they are necessary. Under the very best of conditions it is extremely difficult. But if I look up and see an assistant director looking at his watch tears are out of the question with me.

"You see, I know that he is wondering just how much more time I will take in bringing the tears to the surface, and that he is worrying over getting his required number of scenes shot during the day. I start worrying with him immediately, and the result is there are no tears available for motion picture use. I start looking around and see all the electricians, the director, the cameraman, and all the assistants waiting, and when I realise that they are all thinking perhaps along the same line as the man who has just looked at his watch, the strain is too great for me, and I simply cannot get in the weeping mood."

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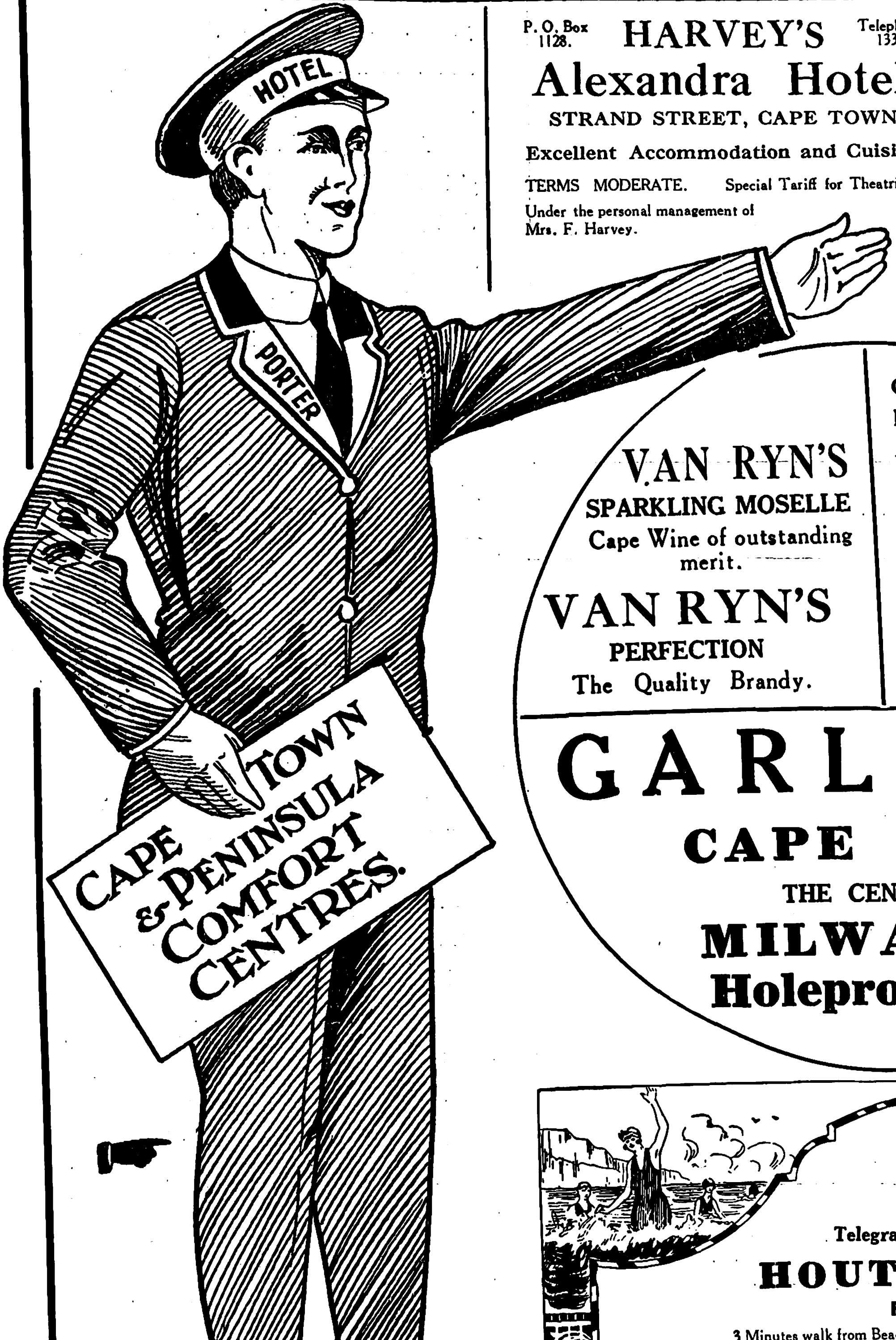
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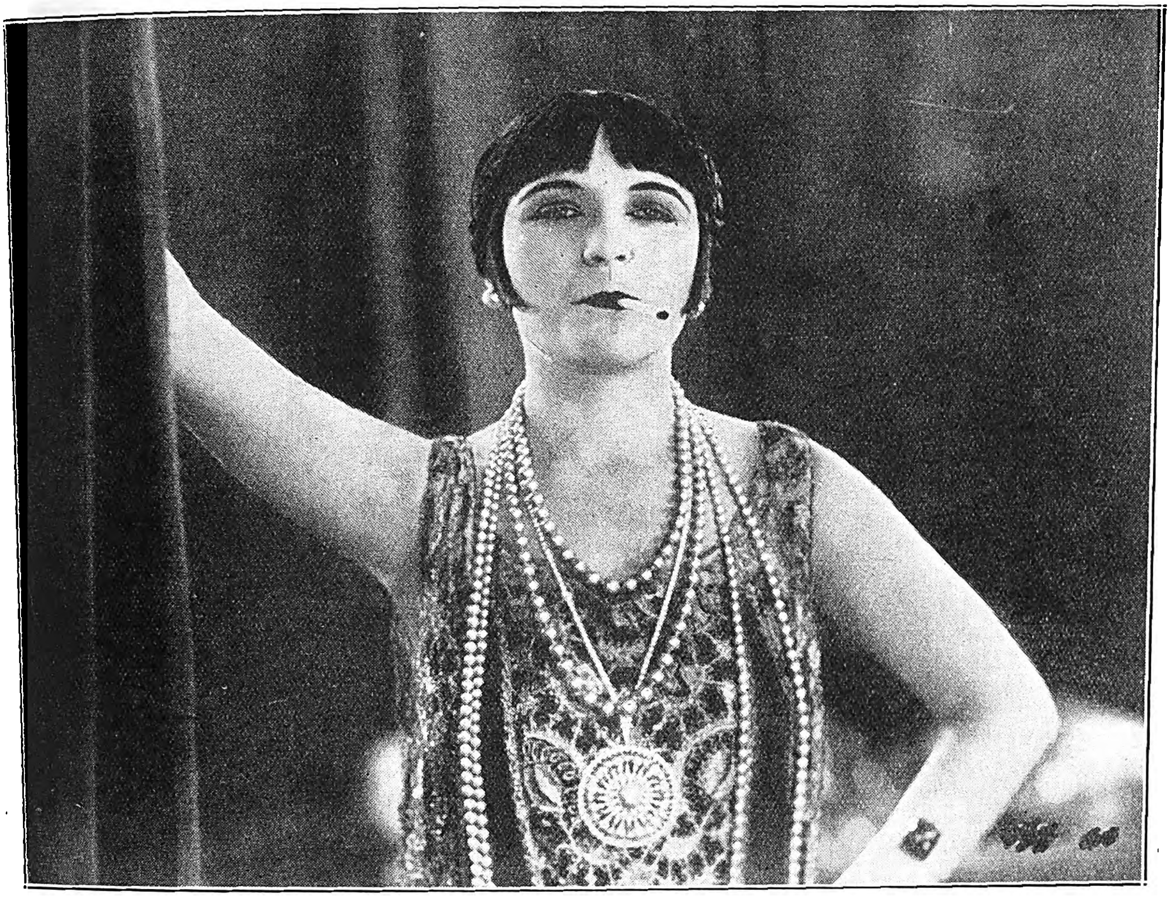

Pola Negri, whose engagement to Rudolph Valentino has been announced. She will appear in South Africa shortly in the super production, "Forbidden Paradise."

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Arletta Marchal looks very coy in this photograph.

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Racing Notes.

By *"Observer."*

According to the terms of the advertisement, the new judge to be appointed by the Durban Turf Club will have to pass a sight and colour test. For such a position, one would imagine that such qualifications as these are so absolutely essential as to need no especial mention.

In all probability the executive stewards will, during the coming week, deal with the many applications sent in for the new post of "advisory expert for the Transvaal." The successful applicant can be called upon to assume his new duties on September 1.

A. Strachan and I. Strydom rode a winning double apiece at Turffontein on Saturday. One of Strydom's winners was the 33 to 1 chance, The Quest, who at opening had been quoted at 6's. One can well imagine that the usually big betting connections of the stable did not have a win over The Quest.

Saturday last saw the conclusion of the third Winter Meeting of the Durban Turf Club. All three of the series were highly successful, financially and otherwise, and it is said that the stewards will now put in hand their contemplated structural additions and improvements on the Greyville course. The real pity is that the course, from a racing point of view, is not worth the money that has already been spent on it.

Although the grievance over the question of stakes between the Owners' and Trainers' Association and the Springs and West Rand Racing Clubs was patched up a few weeks ago, Wednesday's meeting at Springs lapsed owing to insufficient entries.

Most of the Rand horses that participated in the Durban and Clairwood Winter meetings are either back in their home stables or under orders to return. An exception will be George Weale's lot, which go on to Capetown before returning North. Some time ago, George Weale had a tiff with the Turf Club handicappers, and it is said that a feeling of soreness still exists.

When going to the post, an even money favourite for the Galloway Handicap (A) at Turffontein on Saturday, Shade, bolted and did not come under the starter's orders. Arriving at the starting point, Shade unshipped his jockey, L. Kennedy, after which the gelding jumped the rails, completed a full circuit of the course, and returned riderless and very much distressed to the gate of the enclosure. Kennedy sustained a sprained wrist in the fall, and the stewards ordered Shade's number to be withdrawn.

Mr. Cyril Friedman, of the Central News Agency, was operated on in the General Hospital on Wednesday morning for an internal complaint. Mr. Friedman is a keen racing enthusiast, among those to carry his colours recently being Paper Fan and Cardinal's Sorrow, and his many friends on the Rand and elsewhere will wish him a speedy restoration to health.

Trainer Jack Campbell is appealing against the fine of £20 imposed by the Durban Turf Club stewards for not having Junian on the course in time for his race on August 2. Seeing that the weights were only issued the previous night, and that subsequently the stewards changed the times and order of running, it seemed somewhat arbitrary to fine Mr. Campbell £20, the more so, as Junian arrived in time to take part in the race, and the stewards themselves were not altogether free from blame.

Following are the leading owners, jockeys and sires for the racing season which closed on Saturday last:—

OWNERS.

	Stakes.		
Mr. M. Purwitsky	£7,066	0	0
Sir Abe Bailey	6,996	0	0
Mr. Jos. Simpson	£6,500	0	0
Mr. G. Marcus	5,986	0	0
Mr. E. Ryan	5,871	16	8
Mr. F. W. Murray	4,867	10	0
Mr. M. H. Browse	4,167	10	0
Mr. A. E. Passmore	4,058	0	0
Mr. D. Lyons	3,770	0	0
Mr. G. Lee	3,678	10	0
Mr. J. A. Campbell	3,465	13	4
Mr. G. S. Weale	3,462	10	0
Mr. W. E. Pullen	3,406	0	0
Mr. A. H. Myers	3,194	10	0

JOCKEYS.

	1st.	2nd.	3rd.	Un-plc'd.	Mounts.
L. Hammon	82	72	73	250	477
F. Maisch	74	55	36	80	245
G. Nicoll	73	51	53	244	421
W. T. Wallis	49	27	27	109	212
E. Jacobie	46	26	35	143	250
A. B. Webb	44	27	29	74	174
W. Murphy	37	29	41	165	272
S. Marais	35	34	31	258	358
E. Harvey	33	37	16	143	229
L. Fernandez	33	27	37	149	248
C. Westwater	32	29	19	123	203
L. E. Howe	31	25	17	120	193
H. Anchutz	30	19	22	155	226

SIRES.

	Horses.	Races.	Stakes won.
Polystome	30	66	£14,461
Cardinal Wolsey	17	43	8,301
Unequalled	42	25	6,875
Nobleman	27	56	5,987
Sugar Plum	19	42	5,885
Brown Ronald	19	35	5,102
Parhelion	27	37	4,843
Greatorex	23	48	4,749
Policastro	18	38	4,150
Santoi	1	4	3,957
Silverpoint	8	17	3,914
St. Cyr	17	32	3,724
Wilfrid	19	39	3,697
Paper Collar	11	24	3,127

Saturday's meeting at Benoni is the first of the new season for the Eastern District Sporting Club. For this a good programme of eight events has been put forward, the first being set down for 12.40 p.m., and the last for 4.50 p.m. The double tote will operate on the fifth and sixth races on the card, and special trains will leave Johannesburg at 11.20 a.m., 12.20 and 12.42 p.m. With a start, the following should run well:—

12.40 p.m.—Galloway Handicap (A). Five furlongs.
1, Husk; 2, Good Ally; 3, The Quest.
1.15 p.m.—Maiden Handicap. Six furlongs.
1, Calm's Day; 2, Perfect Lady; 3, Unadorned.
1.50 p.m.—Galloway Handicap (B). Six furlongs.
1, Bushy Park; 2, Brown Feather; 3, Better Land.
2.25 p.m.—Boksburg Handicap (A). Nine furlongs.
1, Bright; 2, Sam Weller; 3, Lord Bronte.
3.5 p.m.—Boksburg Handicap (B). Seven furlongs.
1, Thankful; 2, Jos. Simpson's best; 3, Dispatch.
3.40 p.m.—Boksburg Handicap (C). Five furlongs.
1, Pontoon; 2, Pazo; 3, Vivian.
4.15 p.m.—Boksburg Handicap (D). One mile.
1, Crofter; 2, Sledgehammer; 3, Thoughtless.
4.50 p.m.—Galloway Handicap (C). Seven furlongs.
1, Robin Hood II.; 2, Lava Rock; 3, Judy.

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S.A. PICTORIAL
STAGE & CINEMA

VOL. XX., No. 577] JOHANNESBURG, AUGUST 21st, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D.

His Majesty's Theatre
(Direction, African Theatres, Limited).

Beginning
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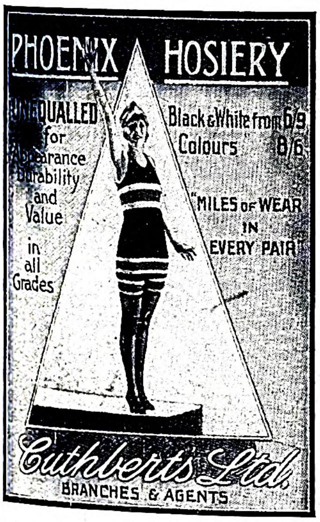
"A Cuckoo in the Nest"
By Ben Travers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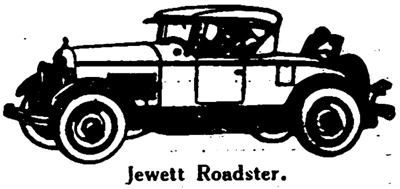

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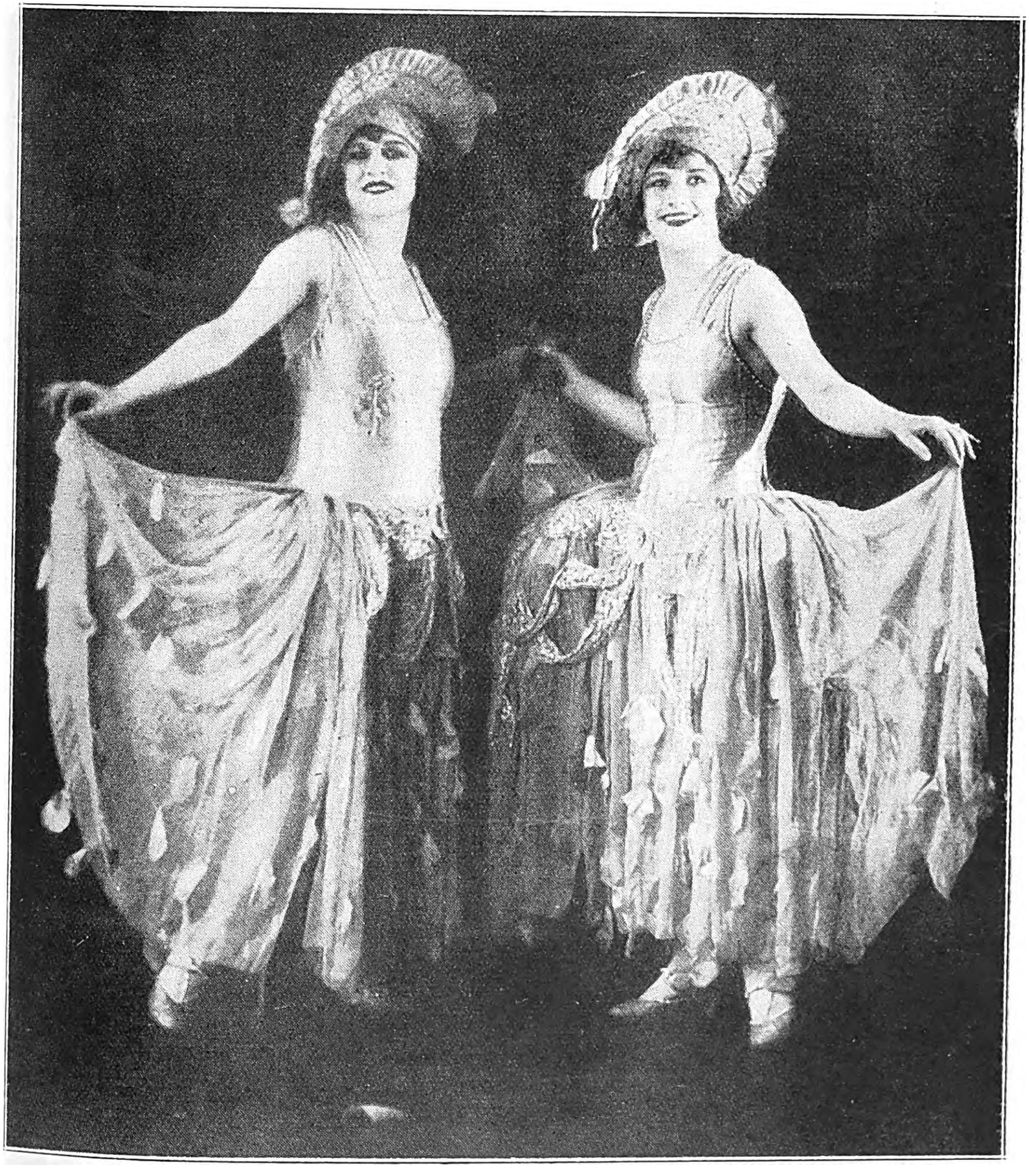
STAGE & CINEMA.

VOL. XX. No. 577. SATURDAY, AUGUST 21ST, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



The Swanson Sisters, who, with the Rigoletto Brothers, are showing their wonderful act on the African Theatres, Ltd., circuit. On August 23rd they will be at the Criterion, Benoni.

[Photo: Jane Plotz.

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"The Last of Mrs. Cheyney."

In response to numerous requests, Owen Nares presented "The Last of Mrs. Cheyney" on August 18th at His Majesty's Theatre, Johannesburg. This society play, peopled with crooks, was immensely popular when it was staged on Mr. Nares' last visit, and many people were unable to get seats.

Owen Nares plays the part of "Lord Dillon" in Frederick Lonsdale's brilliant play, splendidly and, graceless scoundrel as he is, manages to win all the feminine hearts in the audience as well as that of Mrs. Cheyney. Marie Polini has a rôle which suits her to perfection in the charming "Mrs. Cheyney," who, under the cloak of hospitality, robs her guests; and Louis Goodrich gives a wonderful study of "Charles," the butler, who introduced his mistress to a life of crime.

Every part is excellently taken, and the play, full of witty lines and epigrams, is sure to attract large houses.

Mr. Nares' season finishes on August 28th in Johannesburg, and he will then visit Bulawayo, opening at the Palace Theatre from August 31st to September 4th, and the Palace Theatre, Salisbury, from September 6th to the 11th.

Marie Prevost shows the latest in lingerie.

"Mercenary Mary."

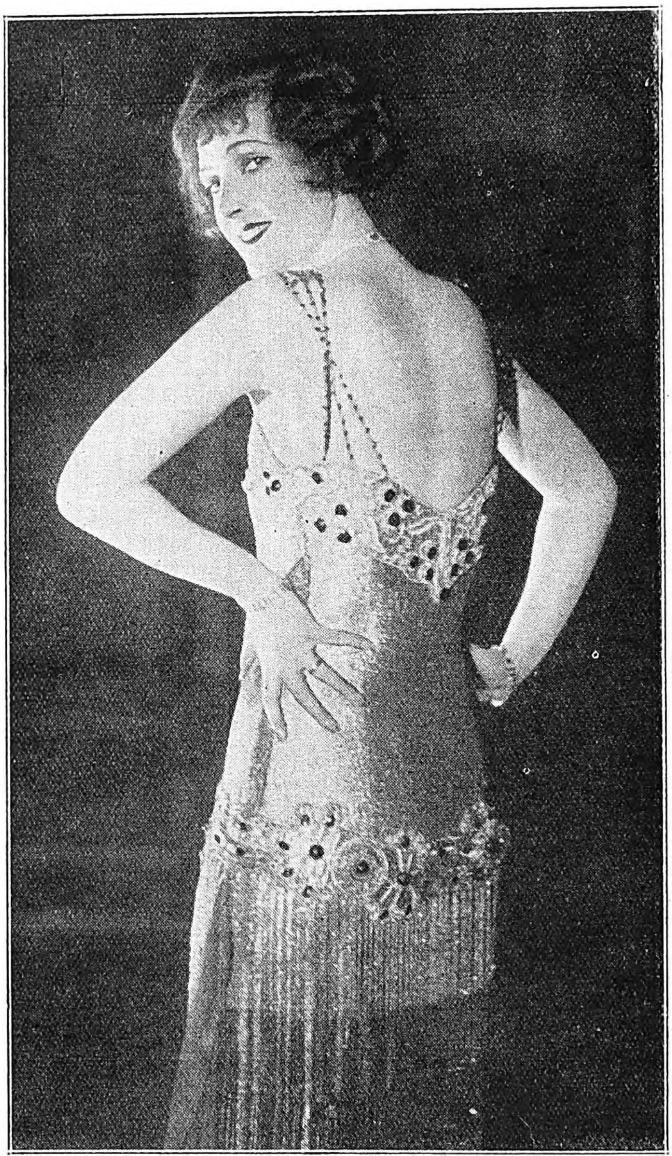
However mercenary "Mary" was, we'd still love the black-eyed little witch and fall a victim to her claims when she tells us, "I'm a little bit fonder of you than of myself," even though we knew she was only humbugging. Such is human nature. And so at the Empire, Johannesburg, "Mercenary Mary" is going even stronger than ever, and it is as difficult to get seats as it was the first week. Philip D. Levard has never disappointed us yet in his productions, and we can always safely bank on them. So all roads lead to the Empire, to the Empire—and our "Mary."

"A Cuckoo in the Nest."

On the centre pages of this issue you'll find photographs of some of the principals in "A Cuckoo in the Nest," that wonderful farce of which all London is talking. If laughter is a tonic, audiences will certainly get their fill at His Majesty's Theatre, Johannesburg, on August 30th.

The Jewish Players.

At the Standard Theatre, Johannesburg, the Jewish company, headed by Nathan Isaacovitch, is having a most successful run and is gaining the golden opinions of the community for their versatility. Comedy, drama, nothing daunts them, and in each class of play they are equally good. Mr. Isaacovitch's company is an extremely talented one, and each rôle in each play is splendidly taken.



A delightful study of Mary Glynne in one of her wonderful gowns. On August 23rd, Miss Glynne and her husband, Dennis Neilson-Terry, open at Scott's Theatre, Maritzburg, in "The Cat and the Canary."

Declasse.

The story, coming to the Grand Bioscope, Capetown, on August 26th, 27th and 28th, deals with the unhappy marriage of Lady Helen Haden, and her love for an American, Ned Thayer. Thayer has fallen into the hands of an adventuress and need forces him to become clay in her hands. His reformation and Lady Helen's happiness are the basis of a thrilling and entertaining story. And Corinne Griffith is the star.

Lady Helen has detected Ned Thayer and Miss Leslie cheating at cards.

WONDERFUL STUDIES OF PHOTOGRAPHY BY JANE PLOTZ.

Effie Fellowes

South African audiences will be glad to renew their acquaintance with Effie Fellowes, the boy impersonator, who is arriving shortly.

Miss Fellowes is lucky in having a husky, boyish voice, and one feels, even when one sees her in skirts and laces, that she should be wearing trousers and stiff collars.

She is a very alert little person, and passing herself off as a boy, even when off the stage, is one of her many hobbies.

I ran away.

"As a matter of fact, when I was a bit younger, I ran away from home in an Australian town and, dressing up as a boy, took a job as buttons at a hotel. After that—and this is the funniest part—I got a job at a girls' school. What doing? Oh, feeding the fowls, watering the lawn and cleaning the blackboards. Nobody ever discovered me. Then I worked as a boy in a music warehouse, where the general manager became very interested in me, and, thinking I was a poor little orphan boy, he was going to have me sent to school and provide for my education. I couldn't bear to deceive him, so I ran away back to my home.

And was known as Lennie Lenton.

"I used to be known as Lennie Lenton, the little singing boy, but now I have taken on my own real name, because I love to astonish audiences, who are expecting to see a woman, by coming on as a boy.

It is difficult to imagine Miss Fellowes as anything other than a little twelve-year-old boy when one sees her on the stage. She has a vivid and brisk personality, and in her midshipman's costume she looks worthy of any daring exploit in one of His Majesty's ships. I should not be surprised to hear that this adventurous little person had dared the naval authorities and actually enlisted as a midy.

Cheerio!

At Prince's Theatre, Durban.

Two very fine films indeed will be screened the week commencing August 23rd, "New Toys" and "The Love Light."

"New Toys" is the story of a young married couple, who find that there must be give and take in marriage as in all else. The "New Toys" are their home and baby. It is a cleverly written story of absorbing interest.

"The Love Light" is a Mary Pickford film, in which the world's sweetheart is seen at her best.

She is the young fisher maiden who tends the lighthouse when all those she loved were called away.

And so the self-seeker, entering the little village, found her alone, and used her love and faith in him to bring a great catastrophe on the simple community.

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"La Revue de la Danse."

The artistes in "La Revue de la Danse."

Have you ever seen yards and yards of exquisite white lace twirling like a filigree flame in the moonlight? No? Then you shortly will, and in the very heart of this whirlpool of daintiness you will find Vera Tamarowska or Iris Delysia, who form together the feminine half of "La Revue de la Danse." You will also see in the same company Alfred and Leonid Stronganoff, two young Russian dancers who have made themselves famous in England and on the Continent.

You will see clowns and a grave Egyptian, you will see satin-cloaked people of the period of Watteau and looking, indeed, as if they had just stepped out of a Watteau picture. As an interlude, you will have a glimpse of Dutch clog dancers in corduroys and wide petticoats; a Venetian lady in a cloak and a mask will presently confront you, and graceful people in tulle and rose will take hands with other graceful people in satin doublets and waistcoats.

In the space of a few moments Leonid and Alfred Stroganoff, Vera Tamarowska and Iris Delysia present amazing changes of costume and dances. All of these people are able to throw off the personality required for one costume as easily as they throw off the costume itself.

Fay Cole, the charming dancer at St. James Cabaret, Johannesburg.

Vera Tamarowska is a recruit from the Russian ballet, while Iris Delysia comes from the French stage. It is impossible to choose between their dancing, as each possesses the characteristics and charms of her native country in an equal degree.

Perhaps Leonid Stroganoff may be persuaded to dance his famous Chines devil dance for you. Indeed, I think it is a certainty, for it needs very little coercion to persuade this enthusiast to do a new dance.

Alfred Stroganoff, in his turn, may be prevailed upon to do his famous Clown Dance. Each of these last mentioned dances is a magnificent work of art.

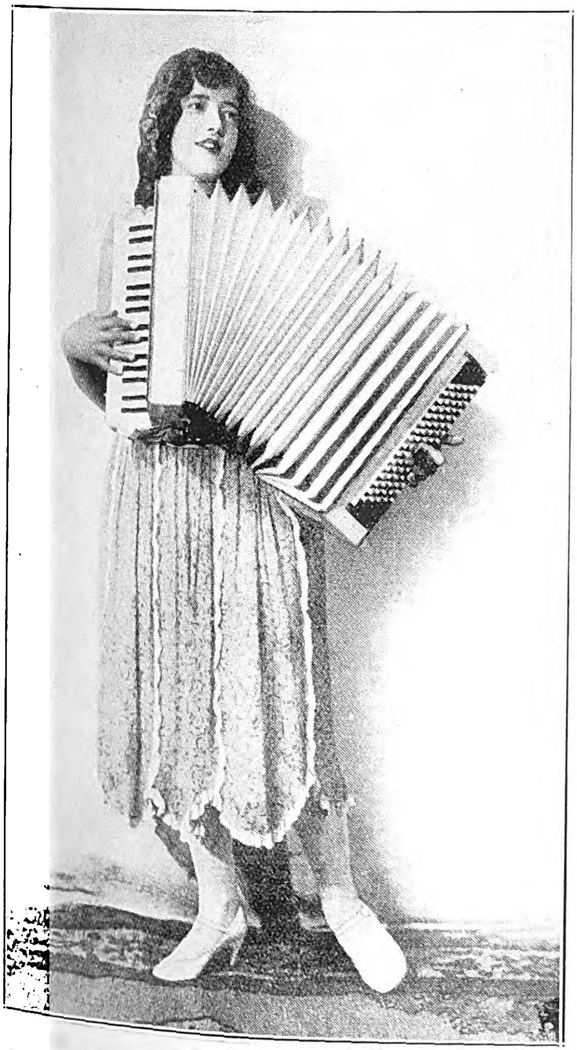
These young people dance not only with their feet and hands, but with their brains. It does not take an extraordinary amount of intelligence on the part of an audience to realise that a great deal of thought and study is given into the making of the dances and the designing of the costumes and the mingling of colours.

"La Revue de la Danse" opens in South Africa in September.

A New Opera.

An opera composed by Mr. Ernest Bryson is to be produced at Glasgow by the British National Opera Company during September. The setting is Capetown in the early part of the eighteenth century. Mr. Jan Colvin wrote the play originally in blank verse, and the plot is based on a legend related to him by the late J. H. Hofmeyr.

James Cruze, who made the super production, "Goose Hangs High," which will be shown in South Africa shortly, and "A Beggar on Horseback."



Dorothy Browne, who will be at the Grand, Pretoria, on August 23rd.

Eric Cowley.

Another of London's comedy successes will open on August 30th in Johannesburg. This is that well-known-to-London farce, "A Cuckoo in the Nest." Eric Cowley, whose photograph you see on the centre pages, is to play one of the leading parts. This actor is very well known in England for his fine portrayal of dude parts. He has a very keen sense of humour and wears his eyeglass with as much ease as he wears his gloves.

How He Began.

Eric Cowley began his theatrical career when he left school, in direct opposition to the wishes of his family. His first engagement was with Sir Herbert Tree, "when," he says, "I walked on in the crowds of the first production of 'Joseph and His Brethren' for the amazing salary of 27s. 6d. per week. During the run of this play I managed to collect six understudies and was able to play two of the parts before the run finished. Mine is the old story of the budding actor whose hopes were dashed for the moment by being sent into an office by an undiscriminating family. However, like the heroes in most of these stories, I broke free from account books and quill pens and set out upon a career on the boards.

"The Tyranny of Tears."

"Soon I was playing in such distinguished company as that of Robert Loraine, Ethel Irving and Fred Kerr, in a very pleasant little comedy called 'The Tyranny of Tears," and soon after this in 'Who's the Lady,' in which I gained one of my biggest successes. Next came the part of 'Alaric" in that well-known dramatic comedy, 'Peg of My Heart,' in which I played for two years at the Globe Theatre, with Laurette Taylor as the original and inimitable 'Peg.' I later played again with this enchanting actress in her husband's play, 'One Night in Rome,' at the Garrick Theatre. Then came one of the greatest experiences of my life. I was chosen to play 'Roderigo' in a production of "Othello,' which included Godfrey Tearle as 'Othello' and Madge Titheradge as "Desdemonia,' and Frank Cellier, that magnificent actor, as 'Cassio.'

I specialized in Dude Parts.

"About this time I began to specialise in dude parts. It had always been my ambition to portray the 'silly ass' on the stage, and, although not imitating them in the least, I have to some extent modelled my work upon that of Sir Charles Hawtrey and G. P. Huntley. Both of these names will be familiar to South Africans.

And went to America.

"In America I played a part after my own heart in 'The Wheel.' We had a most successful time in that country, and I hope some day to return there again to act. I found the American audiences intensely critical, but very enthusiastic about good acting. While there I acted with that famous film star, Elsie Ferguson. She is one of the most delightful women I have ever met, and I consider it a great good fortune to have been able to play with her.

I took part in "Ashes."

"Not long ago I took part in that doomed-to-failure play, 'Ashes,' written, by the way, by a South African, the Countess of Cathcart. I cannot praise it as a dramatic work, but I can at least say a great deal for the amount of energy and talent which the actors put into their parts. However, no amount of eagerness and energy will make a bad play into a good one, and after a few days it was withdrawn."

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

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A natty outfit worn by Jane Winton. Please note the painted scarf.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

A scene from "Worldly Goods," at the Carlton Bioscope, Johannesburg, on August 23rd, 24th and 25th.

Albert Prisco, a film star.

Marie Dawn and Lilian Dawn.

Marie Dawn is the curly-haired one, in case you have any difficulty in distinguishing them, and Lilian is the one with brown eyes and sleek black hair. As far as artistry and originality goes, it is not possible to choose between the Dawn Sisters, although in looks they are definitely apart.

The Dawn Sisters, opening at the Criterion, Durban, on August 23rd.

Their act, which is a marvel of quaintness and comedy, will be welcomed by South African audiences when they open at the Criterion, Durban, on August 23rd.

Marie Dawn has had a long training in revue and pantomime, and was, as a child, a well-known figure on the English stage. "In fact," she says, "I have been on the stage ever since I was a small baby, so I ought to know something about it, you would think. But it takes a long time to know even a little bit about the stage, and I have heard old actors say that they were only just beginning to know something of their art when ill-health and age compelled them to leave the stage." Marie Dawn was known "as the dancer with a voice." As audiences well know, good dancers do not always have good voices, and people with a capacity for singing are often very clumsy with their feet. It is something in the nature of a boon to have the two gifts included in one person.

Lilian Dawn was also a child performer, and is seen at her best in the "Kewpie" act at the end of the Dawn Sisters' turn. Here she wears a gown of yellow and mauve feathers and dances with such vivacity and élan that even the most hard-hearted audiences—if such there be—would be swayed by her charm.

Next Week's Calls.

WEEK COMMENCING MONDAY, AUGUST 23.

Tivoli, Capetown (Opening Wednesday, 25th August).—Billy Bennett, Musical Astleys, Roberty and Lysiana, Hicken and Rose, Dorothy Clark, Johnny Moore, Jenny Roy.

Empire, Johannesburg.—"Mercenary Mary," London's Greatest Success.

Orpheum, Johannesburg.—Mona Grey, Maud Courtney and Mr. "C."

Grand, Pretoria.—Walter Nilsson, Dorothy Browne.

Criterion, Benoni.—Rigoletto Bros. and Swanson Sisters.

Rinko, Maritzburg.—Fred Lake and Pianist, Keith Wilbur.

Criterion, Durban.—Jack Lane, Dawn Sisters, Three Nicolletos.

Vaudette, Bloemfontein (Monday, Tuesday and Wednesday).—Herschel Henlere.

Vaudette, Kimberley (Thursday, Friday Saturday).—Herschel Henlere.

Apollo, Germiston.—Three Equals, Ross and Jerome.

His Majesty's, Johannesburg.—Owen Nares, Marie Polini and Company in "The Last of Mrs. Cheyney."

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Company of Yiddish Players in their repertoire.

Scott's, Maritzburg.—Dennis Neilson-Terry, Mary Glynne and Company in "The Cat and the Canary," to be followed by "The Man with a Load of Mischief" and "The Ringer."

Town Hall Winburg.—"No, No, Nanette," the Record-Breaking Musical Comedy. (August 23 only.)

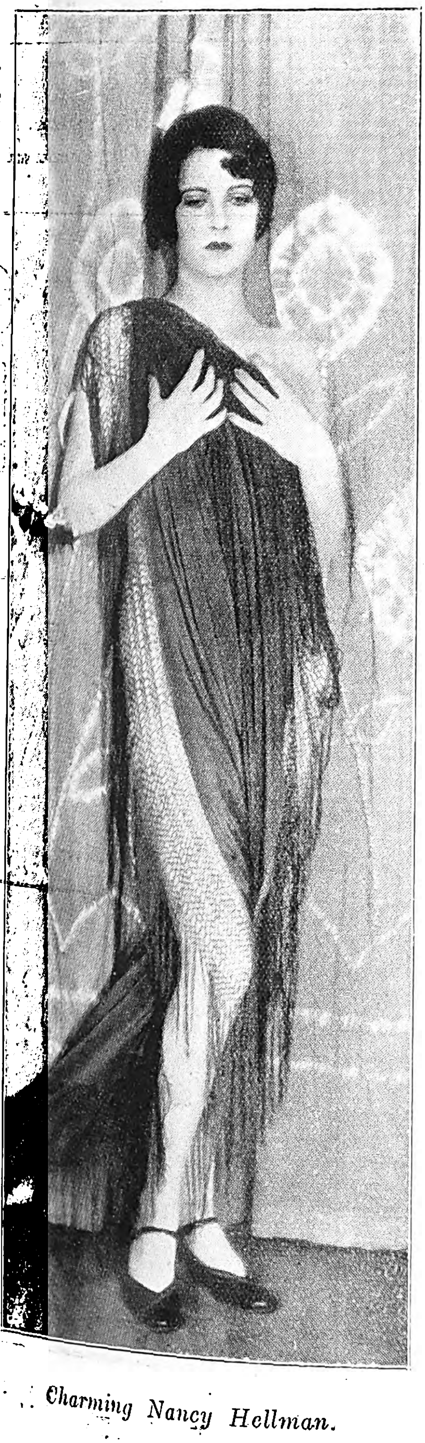
Town Hall, Parys.—"No, No, Nanette," the Record-Breaking Musical Comedy. (August 25th.)

Town Hall, Heilbron.—"No, No, Nanette," the Record-Breaking Musical Comedy. (August 26th.)

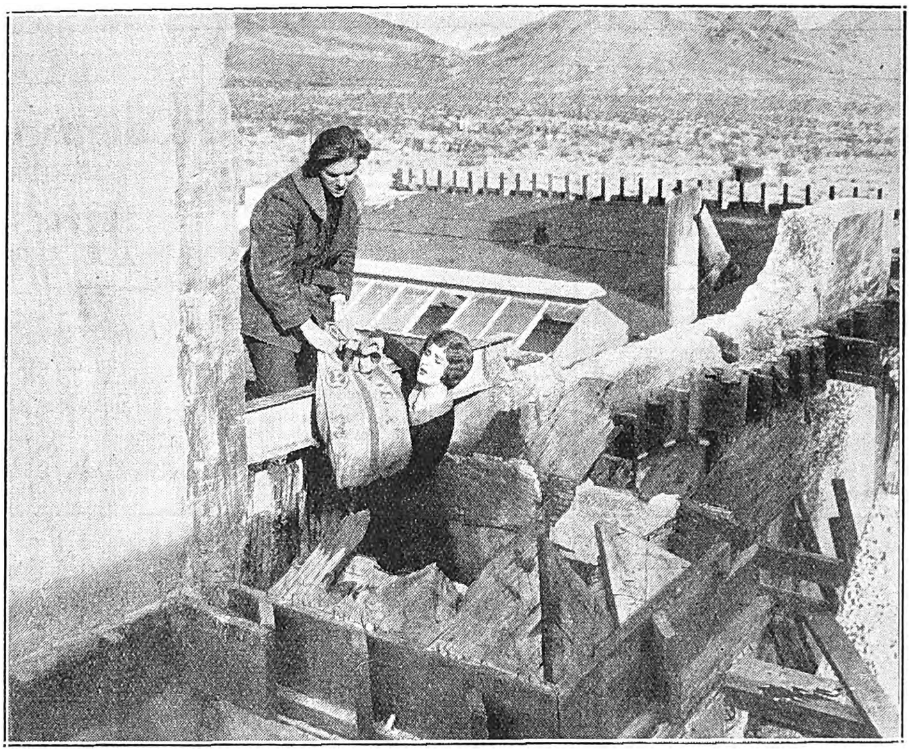
Recreation Hall, Premier Mine.—"No, No, Nanette," the Record-Breaking Musical Comedy. (August 28th.)

At the Orpheum.

"The Air Mail," to be shown on August 23rd, 24th and 25th, deals with a band of crooks who prey upon government air mailmen, making away with valuable hauls. As the picture opens, we see Baxter, as Russ Kane, exhibiting a war medal awarded for heroic conduct in the air service during the world war. He is given a pilot's job and, once outside, passes over the medal to a pal. He had just borrowed it for the occasion. His real purpose in becoming a pilot is to rob the mails.



Charming Nancy Hellman.



Getting the mails up was a difficult and dangerous task.

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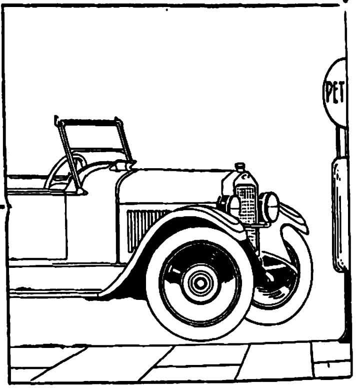

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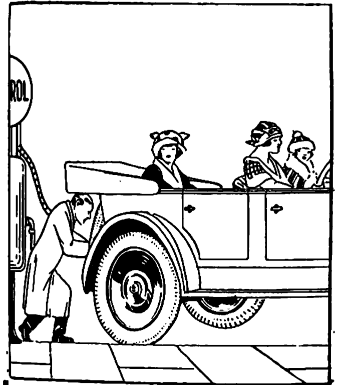

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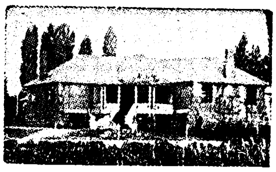

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Hilda Bruce Potter.

A Cuckoo in the Nest

Some o

This is a farce of unusual merriment, a tonic for ja
nerves, and will be well worth more than one visit when it
staged by the 1926 Comedy Company at
Majesty's Theatre on August 30th. In it a gentle
and a lady find themselves stranded at a lonely coun
inn, which possesses only one retiring room. The gen
man's idea is to leave the lady in peaceful possession
the room, and the fun of the play consists in a series
complications that seem to be making the ultimate isola
of the lady a sheer impossibility. It happened thus.

Mr. Peter Wykeham, the gentleman in question,
about to start in the train with his wife for a country vi
At the last minute he rushes off to buy some papers, mis
the train. He therefore decides to follow his wife by

Martin Walker.

ic Cowley.

The Funniest Play in the World

Geo. S. Wray.
[Photo: Leon Levson.

the Cast

Just as he is leaving the station he meets Mrs. Hickett, who also has just missed the train. He offers her a seat in his car. Of the many embarrassing situations which follow and of how he tries to extricate himself from these positions, the play is brimful. Although the story travels over thin ice at times, it is lightly and skilfully done, and is an extremely able production.

Among the artists appearing will be Eric Cowley, who has made a great name for himself in London, and will take the part of "Peter Wykeham," Hilda Bruce-Potter that of "Mrs. Hickett," Geo. S. Wray, who will be remembered with affection by South Africans, is to be "Major George Bone," Hilda Shankland will be "Barbara Wykeham," and Martin Walker "Rev. Cathcart Sloley-Jones."

Hilda Shankland.

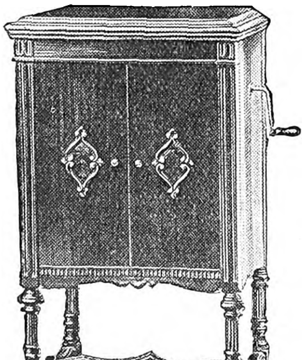
Mawruss finds the love making too realistic.

In Hollywood with Potash and Perlmutter.

Because of the depression in the cloak and suit business in New York, one of the most famous firms has closed its doors temporarily. It is none other than Potash and Perlmutter. These famous partners, heroes of five different stage plays and a score of other short stories, have become movie magnates, and their adventures in that field are the subject of the film to be shown at the Alhambra, Capetown, on August 23rd. In the strange land of Hollywood, surrounded by strange people, they were faced with perplexing problems. Did they know the difference between a good and a poor movie vampire? Could they teach a movie hero how to make love? Were they able to handle a large movie mob of several hundred people? Decidedly they were not, and their experiences while learning all these things causes much laughter.

Did you know that Barbara La Marr began her career as an extra, and that Adolphe Menjou reached his present popularity by rising from the same ranks?

MADGE (KIDDY) KENNEDY has joined forces with CLAIRE CURZON and are billed as British Entertainers in Vaudeville Tit-Bits.



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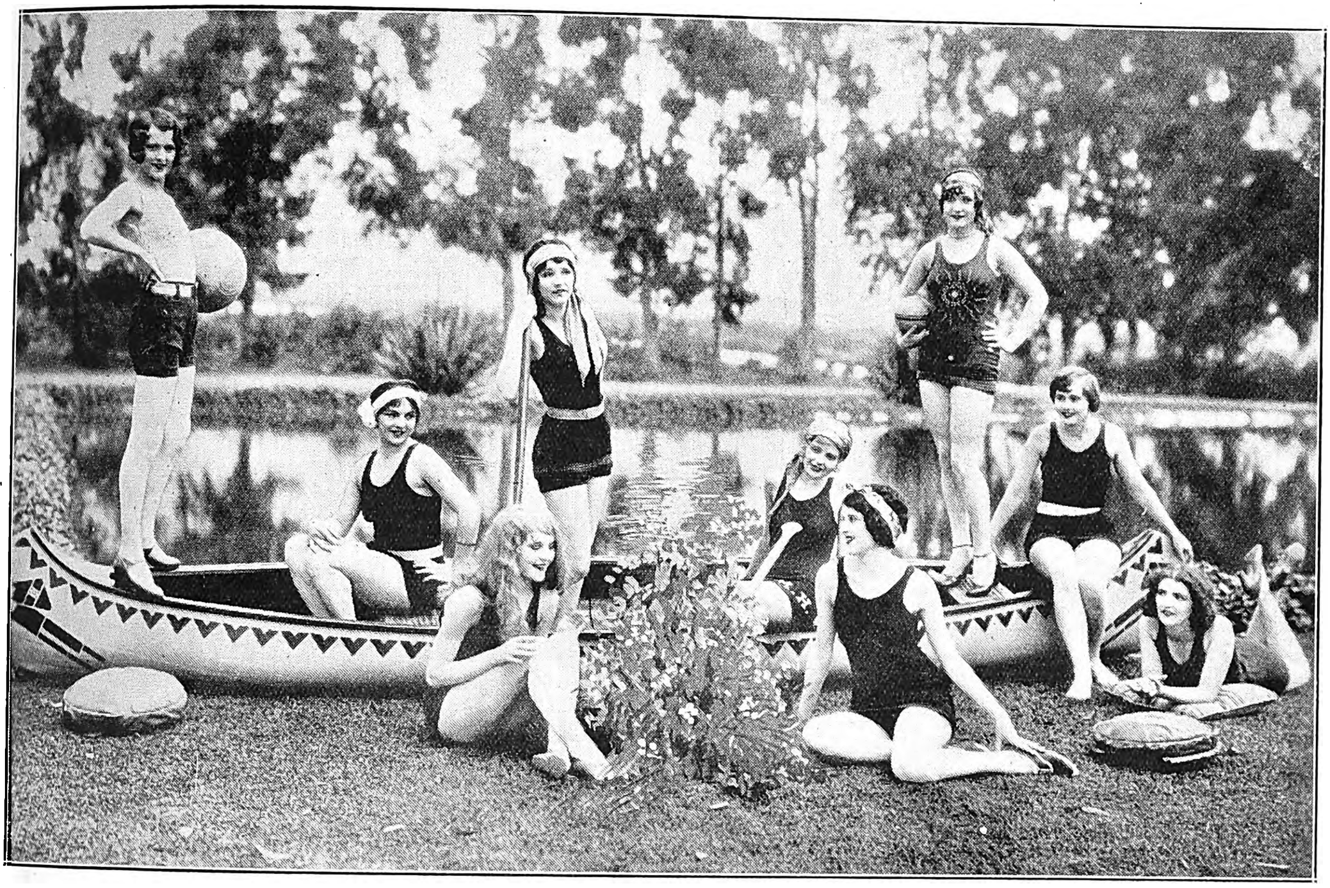
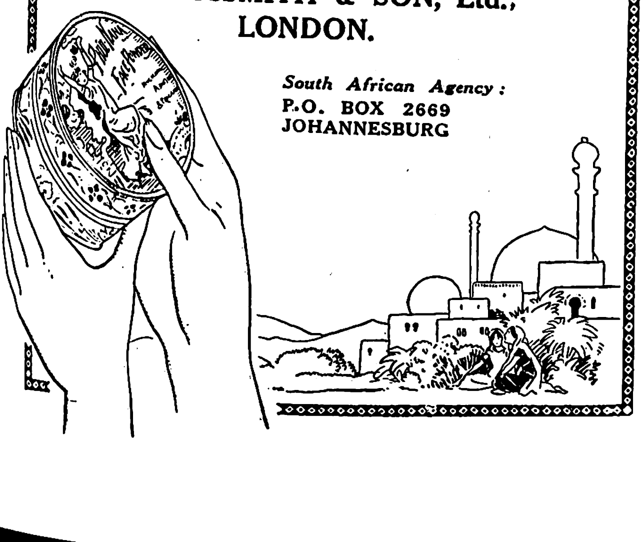
BERT RALTON AND HIS HAVANA BAND, who are coming to South Africa shortly, opened at the Coliseum in mail week. Mr. Ralton was the pioneer of syncopated dance bands in the London music halls. Ten thousand of one of his numbers were recently ordered by cable from Australia and New Zealand, for Bert is much in demand as a gramaphone celebrity.

DAN LENO, JUN., re-opened in London in mail week at the Alhambra.

Agnes Ayres, who is starred in "Worldly Goods," to be shown at the Carlton, Johannesburg, on August 23rd, 24th and 25th.



Who wouldn't go for a row in such company?



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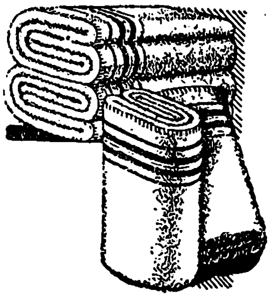

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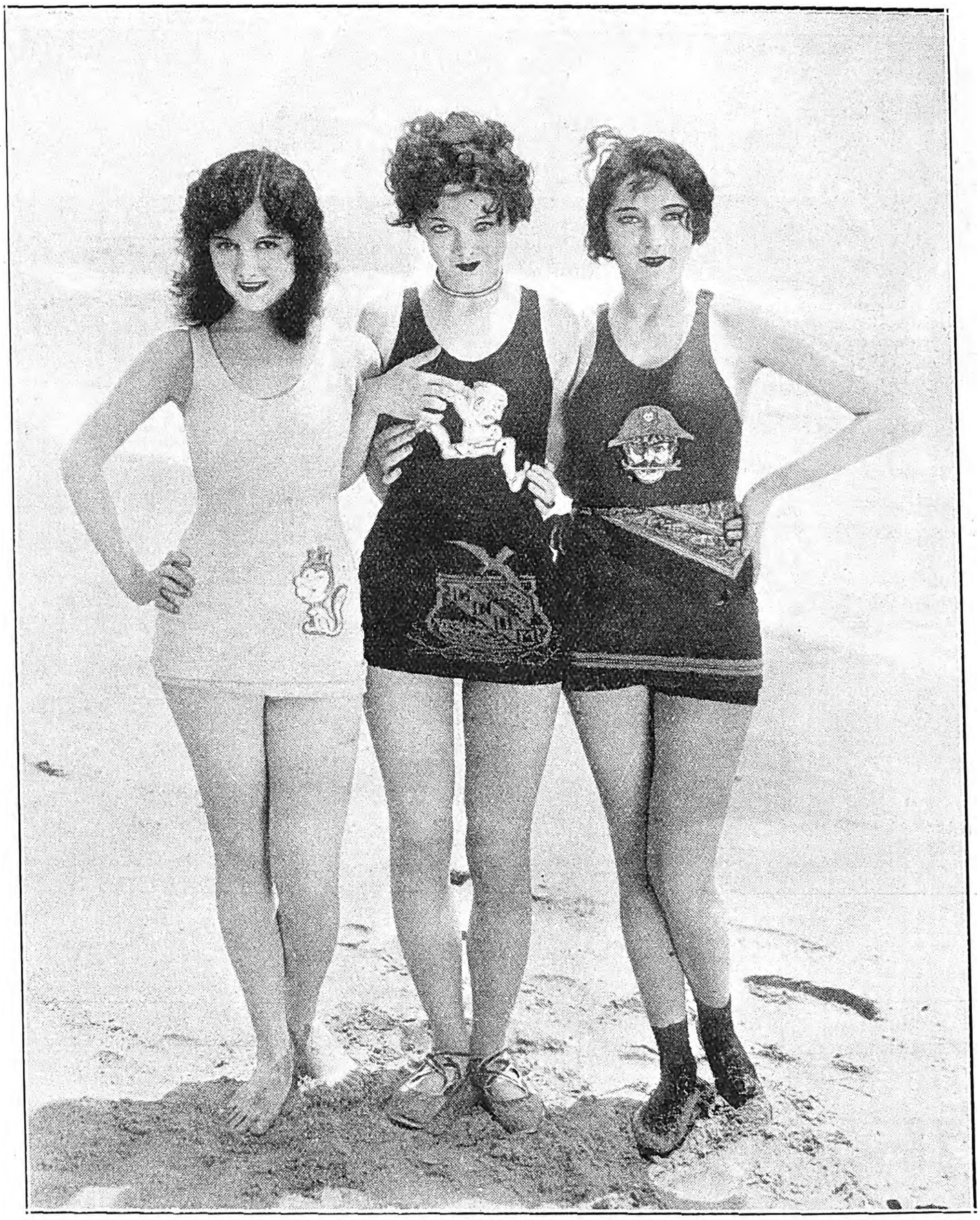

Doris Hills, Myrna Loy and Jane Winton are very proud of their new suits.

George Wray.

South Africans have welcomed back into their midst an actor who not long ago was so popular among them. This is George Wray,—his photograph is on the centre pages—who lately played with the Shaw-Macdona players in the South. He will be remembered for his fine performance of Henry Higgens in "Pygmalion" and that of John Tanner in "Man and Super Man." Mr. Wray returns with "A Cuckoo in the Nest." Mr. Wray will play the part created in London by Tom Walls—that of the elderly Colonel Bone, who is so dominated over by his forceful wife.

I would like to stress the point that George Wray is only the second artist to go out twice to South Africa within a year. Maurice Moscovitch was the first actor to set this precedent.

On his return to England, Mr. Wray spent a few months in Bournemouth visiting his family, and then he was asked by Mr. Macdona to play the part of Sir George Crofts in "Mrs. Warren's Profession," at the Strand Theatre. The part had been originally played by Arthur Bourchier, who was going into another play. Mr. Wray accepted the offer and played successfully during the run of the piece. He was just negotiating with Sir Gerald Du Maurier for a production in the autumn, when he was booked to return to South Africa.

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JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

LONDON THEATRES.

London, 22nd July, 1926.

"The Silver Roan."

Last week I told you about the new dramatist who has just arrived on the theatrical horizon—Kate O'Brien. Her first play has been such a success, that she is now sending her second, "The Silver Roan," to various managers to see if it is possible to produce it.

"The Farmer's Wife."

The author of that very successful play, "The Farmer's Wife," which has now reached its 1,078th performance at the Court Theatre and has achieved the longest London run of the last two years, has also burst forth into drama again. Eden Philpott's new play is called "The Blue Comet" and will be tried out in Birmingham before it is brought to London.

"Ask Beccles."

The latest newcomer in the way of plays is a crook drama. This new type of entertainment seems to be still in its zenith of popularity. The list of London theatres is not complete without a play dealing with detectives, thieves and murderers. The new drama takes up its abode at the Globe Theatre and is the work of two actors; the name of it is "Ask Beccles," and the plot deals with the stealing of a valuable diamond, with the usual, or unusual, complications. There is some charming acting by Basil Foster and Barbara Hoffe, and some clever bits of character study by Barbara Gott. It is so modern, this play, that even saxophones are introduced into it. There is the usual pretty heroine, and on the first night the audience had no fear from the beginning that things would turn out all right for her and the clever hero.

"No, No, Nanette."

"Nanette," which has been such an excellent mirth-maker and, incidentally, a money-maker, is soon to say good-bye to the Palace Theatre, where she has lived so long. Her successor will be the new play adapted from the Hungarian by Arthur Wimperis. Its title was to have been "Alexandra," but as that has been much criticised, another has been decided upon, though it has not yet been made public. When George Grossmith leaves the Palace, the star dressing-room will house W. H. Berry, another well-known comedian.

Jazz versus Classical.

Last night I heard Sir Landon Ronald and Mr. Jack Hylton debate the eternal question of Jazz *v.* Classical Music on the wireless. Sir Landon's orchestra gave selections from the latter class, while Mr. Hylton's orchestra was hot in pursuit with examples of the latest tantalising dance rhythms. Sir Landon said, rather testily I thought, that he heartily disliked jazz music and did not know what it really meant—if it meant anything at all. Mr. Hylton retaliated with a short speech, defending jazz, and then both orchestras alternated between classical and modern music. No real decision was arrived at, but it was an amusing debate and both *chefs d'orchestres* deserve great praise for the fine music by their orchestras.

The Actor's Home.

Last week the new Actors' Home, given by Mr. Alfred Denville for the benefit of venerable members of the stage who, in their old age, have become homeless, was opened. Many old-timers were present and some of them performed a small one-act play on the stage arranged in one of the largest rooms. Sir Gerald du Maurier, Lady Wyndham and Lady Tree were amongst those present at the opening ceremony, and a large throng of actors and actresses gathered to wish success to the Home and to pass a hearty vote of thanks to the inaugurator for his generous gift to the less lucky ones of his profession. Mr. Denville, himself, is a well-known actor-manager; he has spent most of his life touring in the provinces, and has made a fortune out of provincial halls.

Madame Tussaud's.

Those South Africans who have been to London, and even those who have not, will be glad to hear that the famous Madame Tussaud's, which was burnt down about a year or eighteen months ago, is to rise, like the phoenix, from its ashes. This famous wax-works exhibition was a feature of London life for more than 90 years. There are very few people now in the prime of life who cannot remember being taken as children by parents or nurses to see the famous wax people who looked so real. I, myself, never saw the exhibition, but I look forward to seeing the painted faces of Napoleon, Nell Gwyn and other celebrities, to say nothing of the gruesome chamber of horrors, when the wax-works opens again. Luckily, the moulds of the figures were not damaged by the fire, so that it will not be difficult to remodel the effigies. Additions, I believe, are to be made to the number of notabilities. It is rumoured that wax figures of Tate and Sutcliffe, the cricketers, will have the honour of representation, and the advent of a waxen Suzanne Lenglen is practically a certainty.

The Last of Mrs. Cheyney.

"The Last of Mrs. Cheyney" still plays to packed houses, so that there is no hope of the actors and actresses taking part in it having a summer holiday in August. However, Sir Gerald du Maurier has decided not to open the theatre on Monday nights during the hot month, so that the performers will have a chance of week-ending from Sunday morning till Tuesday evening.

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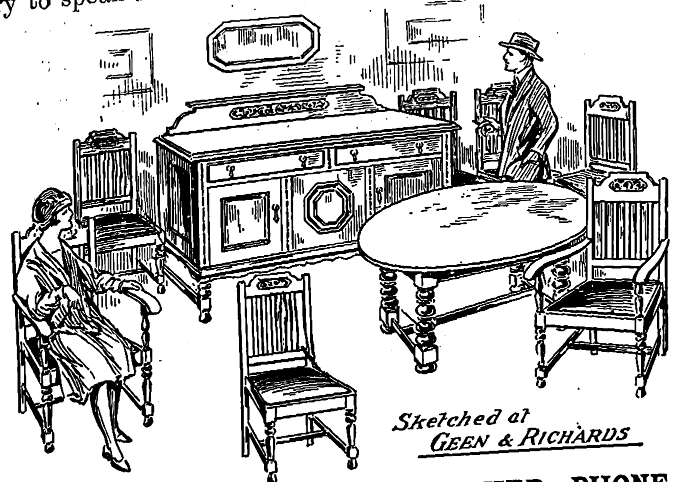
Jack Lane.

Jack Lane, the clever and mirth-provoking comedian to be seen at the Criterion Theatre, Durban, on August 23rd, has been on the stage, as he says, "almost since birth." At the age of six years he was a soloist in the children's local opera at Halifax, in Yorkshire. At ten he was leading comedian in a company of minstrels and played the important part of Bones. Later, he was a concert artist and became well known for his singing and his capacity for entertaining. At 17, when his man's voice was fully established, he joined the long ranks of those who spend the most of their time behind footlights. Almost from the first he became famous. His comedy is so vital and spontaneous that from the moment he enters the stage he has his audience in the palm of his hand. Nobody remembering the sight of Jack Lane pretending to be a little boy playing at an old piano which has a note broken, will deny that he is a very fine comedian. Another of his "stunts" is to sing a song one or two bars behind the piano accompaniment. Although this sounds quite easy when performed by Jack Lane, it is a most difficult feat and has taken him some time to perfect.

Jack Lane.

This comedian is not above telling a story against himself. "Once, when I was in Cork," he says, "I was playing in the theatre there, and St. Patrick's Day came round. This being Ireland's most important day, the theatre was closed to the ordinary performers, and in our stead some local performers were engaged to play an old Irish drama. One of the actors was indisposed, so they asked me to play his part. I consented on condition that they put a false name on the bill instead of my own. I did the best a Yorkshireman could do with the brogue, and a report next morning in the papers stated: "The drama played at the —— Theatre last night was a tremendous success. The only weak point in the cast was a bad Irish actor who would try to speak in the Yorkshire dialect."



Aileen Pringle in her home at California.

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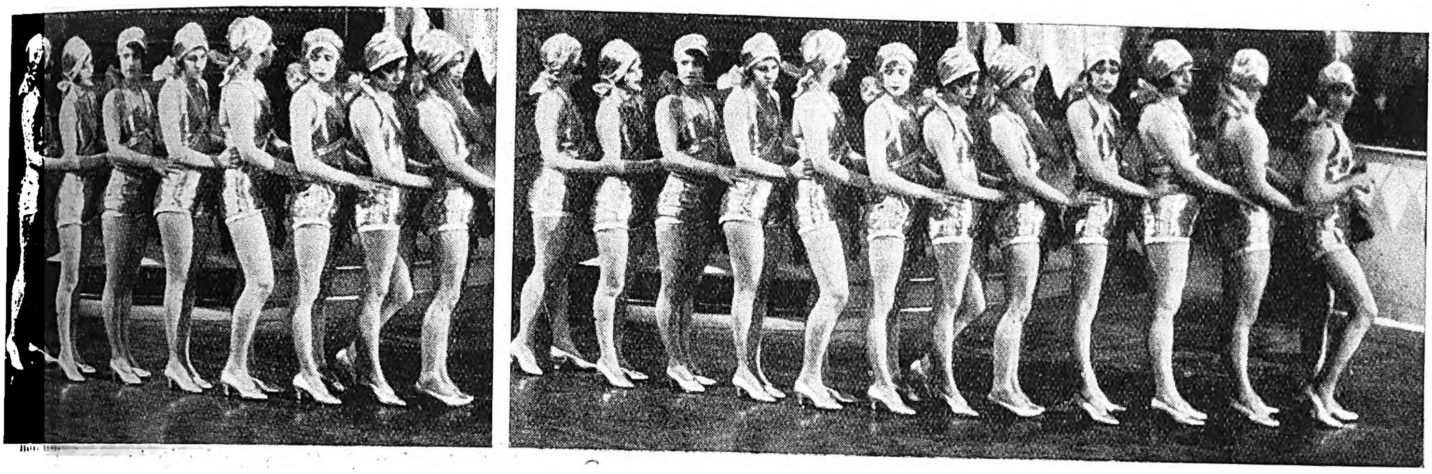


Hilda Bruce Potter.

The photograph on the centre page will give you a glimpse of Hilda Bruce Potter, the dark-haired and delightful leading lady of "A Cuckoo in the Nest."

No Experience in the World like playing Shakespeare.

This actress is very well known in London for her unfailingly excellent acting. It is her boast that ever since she first went on the stage she has never understudied and never walked on. One of her first great successes was as Olivia in "The Good-Natured Man." After this came a season with Shakespeare, and here Miss Bruce Potter waxed enthusiastic. "Shakespeare! There is no experience in the world so beneficial to a young actor or actress than to play in a season of Shakespeare. It is my contention that nobody can be called a great actress until she has played more than one leading Shakespearean part. A season in Shakespeare will do more towards giving an actress (or an actor) poise and grace on the stage than years of training in the modern schools of dramatic art.

I believe in the Teachings of Experience.

I am a great believer in the teachings of experience, rather than that of elocution mistresses and dancing masters. I believe that an actress should attempt all kinds of work, and when I consider the modern preoccupation of managers with that bug-bear, "type," I despair, and have many doubts for the future of acting. The selection of types is to me the death blow of versatility, and when an actor has no chance of being versatile, he loses, to a large extent, his greatest asset, for the mere word "acting" includes versatility. The one-part actor cannot be called great; our best artists are those of the older school, who played some vastly differentiated parts before they laid claim to the title of atrist.

And have done Film Work.

Miss Bruce-Potter is very true to her theories, and has shown her versatility on many occasions. She has even done some film work, and played lately in the picture production, "Still Waters Run Deep."

With Miss Horniman.

This actress was fortunate in being chosen to play in Miss Horniman's Repertory Company in Manchester. "While under this management," she says, I played all parts in Galsworthy and Shaw, to say nothing of such old dramas as the "School for Scandal," and Molière's plays. The company also included such artists as Basil Dean, Sybil Thorndike and Lewis Casson. I remember that in one play, in which I was playing, Basil Dean took the part of a waiter. It is difficult to think of the famous theatrical manager and producer playing such a minor part. Our repertoire included two one-act plays by Mr. Dean himself, so you will see that he has a claim to versatility, too. I played the part of Ann in "Man and Super Man," with no lesser person than Robert Loraine as Tanner, and the great stage beauty, Gladys Cooper, as Violet. I think I may say that I have always been most fortunate in my stage companions. I played in "Lilies of the Field" with Meggie Albanesi, that young genius who was taken from us at the very height of her most promising career. Later, I was in the production of "Rain," at the Garrick Theatre."

An Ideal Actress.

John Galsworthy, the novelist and playwright, has said of Miss Bruce-Potter "that she was an ideal actress for his plays." That is praise indeed, but not too much for Miss Bruce-Potter's poignant and perfect acting.

Played in Ashes.

When the play "Ashes" was being produced, she went to see the dress rehearsal. One of the artistes was suddenly taken ill, and at 10.30 on Sunday night Miss Bruce-Potter was asked to learn the part and play it the next night. After one rehearsal, the next morning, in the vestibule of the theatre, she went on at the opening performance and, so far as was possible in such a play," gave a most excellent reading of the part.

And with Owen Nares.

Miss Bruce-Potter played with Owen Nares, who is having such a successful tour in South Africa at the moment, in "Lonely Lives," at the Court Theatre. In this, she made one of the greatest successes of her career. Later, she played at the old Haymarket Theatre in "Nell of Troy," in which she played the lead and Henry Ainley and Leon Quartermaine the parts of her two lovers.

Jenny Roy, the charming soubrette, who will appear at the Tivoli, Capetown, on August 25th.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

Pamela Passes.

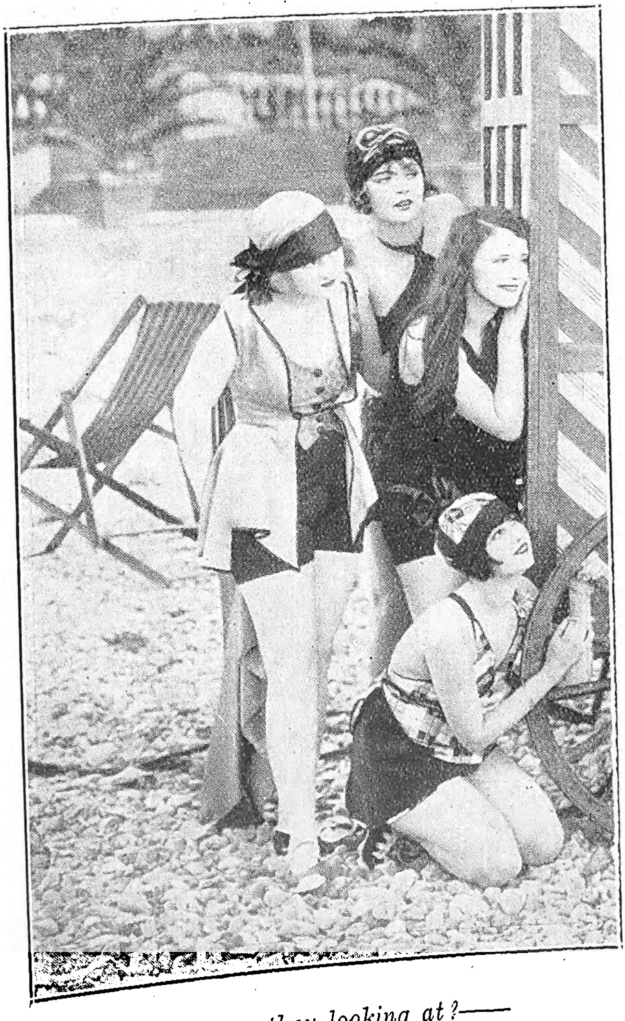
About Sons and Daughters.

This paragraph will interest those of you who are possessed of bouncing sons and daughters who are just learning to run about. A tremendous controversy was begun the other day by the reproduction in a daily paper of a photograph of a very large baby—aged fifteen months and weighing two stone. Now, I don't pretend to be an authority on babies. but it seems to me that for a young man of fifteen months to weigh two stones is rather a feat. Not at all the kind of baby, I imagine, whom one would choose to take shopping. I think it is very unfair of the babies to grow so quickly, but, according to the floods of letters and photographs of prize babies, the mothers seem rather proud than otherwise. One mother even brought her two-year-old (weighing four stones) to the newspaper office so that the editor could see for himself that the photograph sent him was no fake. Embarrassment of editor ensued, and he was heard to murmur many profane words denoting relief as the proud lady trundled the baby-carriage down the lane and away. One letter began "Dear Sir,—My baby is six feet high already . . ." and there followed a list of the said baby's charms, wants and colossities. Not until the end of the very long letter was the reason of the child's enormity made known. He was fifteen! A mean advantage, I call it. No—it may be very nice to have babies who look as if they rightly belonged to Brobdinag (please spell it for me), but I think, if I were called upon to choose, I should rather have a more manageable and carryable one. Small parcels are always the most exciting.

So Genteel.

Oh, I wish you could hear how terribly genteel people are becoming in the matter of speech over here. "Can't you," somebody said to me the other day, "raise your voice against 'iddills' and the like." Imagine pronouncing a beautiful word like "idyll" with a short "i." It is terrible. "Acoostics" is another new-comer to the vocabulary—probably this pronunciation is of Scottish origin and is designed to educate Englishmen into understanding that when Scotsmen say "coo" they mean "cow." "Satyr" is another word which seems to be in question. Talking to a learned professor about greek mythology the other day, the word "satyr" slipped in. He shook his head and looked mournful and ashamed of me, "Sa-tyr, my dear, sa-tyr—accent on the first syllable and the 'a' long."

I tried out this pronunciation on another learned person a few days later. He gave me the same pained look, with an added raising of brows. "Sat-yr, my dear, sat-yr—the 'a' is short."



What are they looking at?——

Well— I Ask You!

What's to be done? Once we begin to speak our language labially. its beauty dies. Even the old hackneyed "home and mother" words are degenerating into an awful indefensible gentility. They are now "hoom and motthah" on many lips. "Howm and matherr" would be infinitely preferable.

I must tell you this story.

It has come from Monte Carlo, straight from the mouth of the croupier, as it were. After an exciting evening, when everybody had been playing for very high stakes, a garishly dressed woman, who had been losing heavily, stopped playing, opened her handbag and placed something in her mouth. She grimmaced sadly and terribly and hopelessly as she swallowed it.

Chairs were pushed back hurriedly. Men and women cried out. Some of the younger ones whimpered at the sight of tragedy taking place before their very eyes. "So young to die!" somebody said. The woman was seized by the attendants, despite her frenzied protests, and hurried into an ante-room, where she was forced to swallow a large jug-full of mustard and hot water . . . . ."

Curtain—for a few moments.

When at last she was able to speak, she cut short the attendant who was warning her that lives must not be taken in the Casino, by telling him that she had merely taken an aspirin!!!

The London General Omnibus Company.

This company has decided to let passengers stand in the buses on Sundays and bank holidays. Now, this is very nice of them. There is nothing more galling than to see a half empty (as it seems) bus rolling past you, while the conductor cries "Full up!" Ridiculous, you say to yourself, and then you give the Government another kick for its incredible foolishness and sightlessness. It has been suggested that racks should be provided and strung round the outside of buses for babies and parcels. I hope this idea comes to fruition. Bus seats are very small and narrow, and when you are sitting next to an out-size in women, who in her turn has a baby and a bag of vegetables, and hope for the best. Standing in a bus is not pleasant, but it is infinitely less pleasant than standing on a kerb and watching the bus you want go by at full speed without taking the least notice of you.

I saw this morning the very chest.

There are supposed to be many of them, but this is the really-truly one—where, long ago, the young bride hid herself during a game of hide-and-seek on her wedding night. The chest shuts with a spring lock, and I fingered the cruel enemy which cut off the satin-gowned girl from laughter. You know the story of how she was searched for high and low and roundabout, and how, months later, the chest was opened and she, in her bridal robes and holding a little bough of mistletoe in her hand, was discovered. It is a tragic story—and one that used to sound very thrilling and frightening when it was told in a room lit only by an embery fire. It gave a strangeness and a sweet and tragic history to every box after that. Sofa-boxes were the potential shelterers of sad satin ladies; even a kerosene box, if it had a lid, had perhaps once held the little fairy body of a bride. And the window-seat on the landing, which creaked when you sat down on it—was there not the ghost of a white girl lying under it, crying to be let out? Oh-hoo, yes, yes! But you musn't let her out—it would frighten the others. Tip-toe, tip-toe, very quietly to bed, lest she hear you going and cry to you again.

Thine ever,
PAMELA.

About Connie's New Husband.

Captain Alastair Mackintosh, Constance Talmadge's husband, is the nephew of the late Lord Killacwy. He was born in Inverness, Scotland, December, 1889, attended school at Cargilfield, Edinborough, became a Second-Lieutenant in the Seaforth Highland Regiment, September 2nd, 1914, later was a staff officer with Sir Douglas Dawson, was in the Horse Guards in London in 1916, went to India as aide-de-camp to Lord Willingdon in the summer of 1918, returned to London the following January, and remained in the army until 1920.

Constance Talmadge.

In the winter of 1921 he came to America as the house guest of Mrs. Cornelius Vanderbilt, and has divided his time between England and there since that time. Every winter he has spent as a guest of J. S. Cosden, of Palm Beach, Florida.

——*Why, at their friends on this page, of course.*

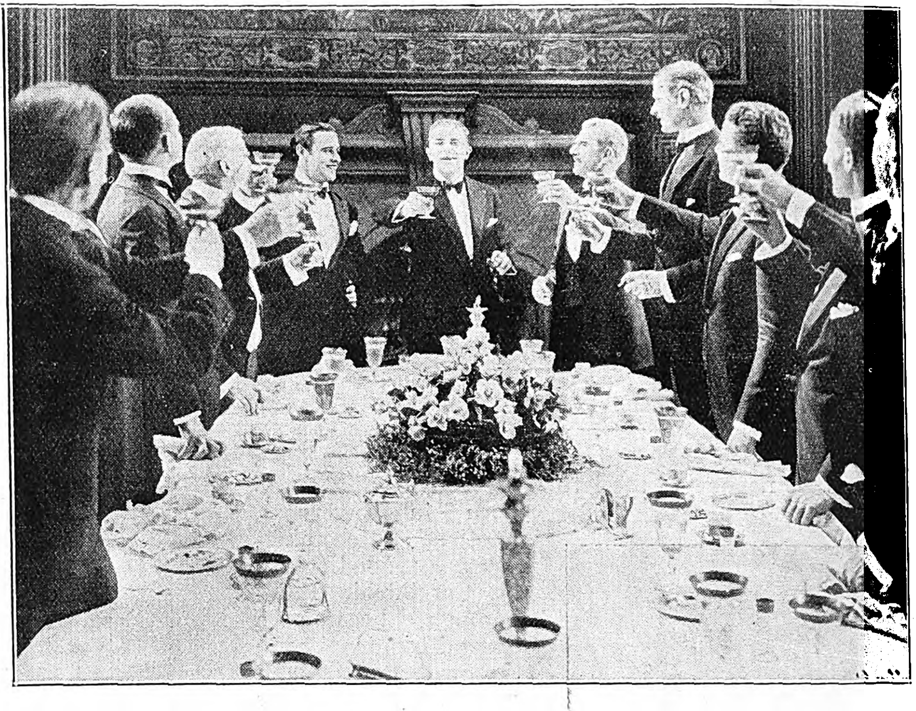
"Two girls in a boat."

At the Bijou.

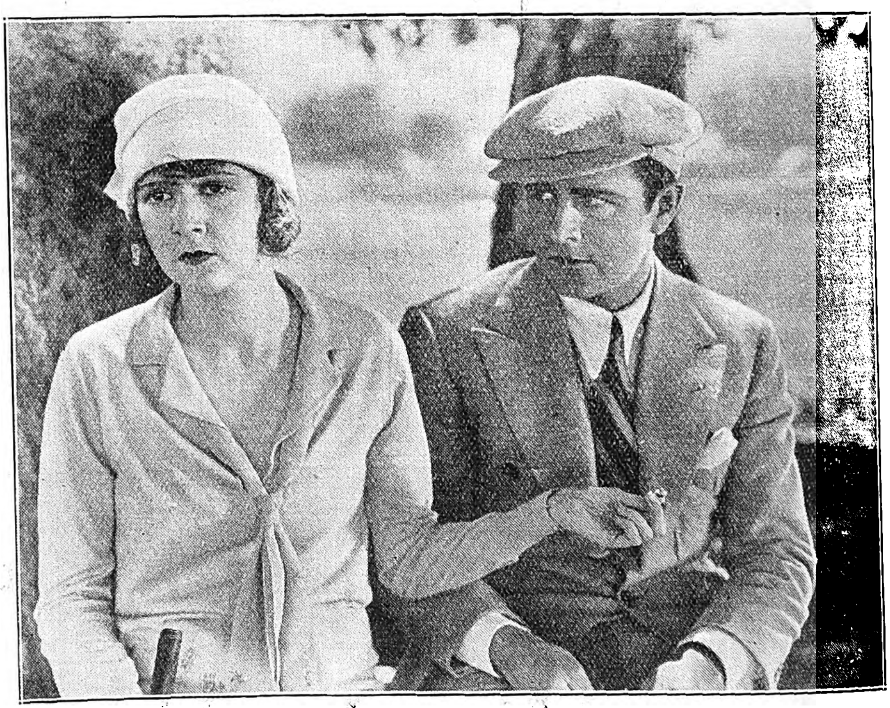
"Simon the Jester," coming to the Bijou, Johannesburg, on August 23rd, is a picturization of William J. Locke's celebrated novel which, for years, was one of the best sellers, and which is still popular with the reading public. The story deals with the adventures of Simon de Gex, a member of the British Parliament, who, on being told by his physician that he has only a short time to live, gives a dinner to his friends and speaks a toast to death. He gives up his seat and the larger part of his fortune to his friend, Dale Kynnersly, and asks him to marry a young woman in whose future he is greatly interested.

Kynnersly is enamoured of Lola Brandt, a circus performer. Her husband has vanished but he nevertheless watches her vengefully and brings about the death of her horse, Sultan, which causes her to quit the ring. Simon meets and becomes interested in her. She loves him. Her relations with Kynnersley becoming the subject of scandal, Simon offers to go to Tangier in search of Brandt and clear her name. On his arrival there, he is injured in a struggle with Brandt. Lola goes to Tangier to care for him. Brandt faces her and is about to assault her when Simon interferes. Brandt is shot and killed by Midget, a circus clown, who recognises in him the man who had encompassed the death of Sultan.

Midget is attacked by a mob and fatally wounded. Simon regains his health and vows his love for Lola. Their marriage follows.



The toast is—"Death."



But Simon did not always jest.

Walter Miller, a cheery film star.

Between two performances of "The Call of the Road," in which the were playing at Leamington Spa, Frank Forbes-Robertson, nephew of Si Johnston Forbes-Robertson, and Sidney Thornton travelled to London, wer married and, after attending a wedding lunch, returned to Leamington i time for the Saturday evening performance. The wedding took place a Marylebone register office.

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"TEETH."

The lady and —— *——Tom Mix.*

If it is true that a man's character may be measured by the confidence others place in him, Tom Mix must be a pretty regular sort of person.

There is a story told of a picture that was being made at the Grand Canyon, in the course of which the leading lady was to be thrown from her horse and roll down a steep embankment. The director outlined the scene and the girl hesitated.

"Shall I do it, Tom?" she said.

"Yes," replied Mix quietly, "It will be all right."

That was all the assurance she needed.

It is the same with Tony and the dog, Duke. Probably no master ever got more perfect results with two animals than Mix has with these—especially in his picture "Teeth," coming to the Grand Bioscope, Capetown, on August 23rd, 24th and 25th—but that's because he gives them confidence.

Just as the frightened little star did, Tony and Duke looked up with that questioning "Shall I do it, Tom?" And if Tom says "Yes," the thing is done.

Larry Semon.

Why Hubby searches in vain for that Pet Tie.

Lolita Lee, First National screen actress, offered the explanation of many recent disappearances of favourite bow-ties from male boudoirs when she stepped from her car in Hollywood the other day and exposed one of them, of sufficiently vivid aspect to be easily discernible, encircling her shapely limb where one ordinarily finds the garter.

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Bride of the Storm.

You'll see Dolores Costello as Faith Fitzhugh. She is the victim, at a tender age, of a shipwreck, and a conspiracy on the part of the three keepers of Pag Light in the Dutch East Indies to obtain her parental estates in Maryland by marriage to the idiot Hans.

She has grown to beautiful womanhood as the household slavey of the three rough and selfish men, forgetting her own language for the Dutch, ill-clothed and cared for, sad, wistful, unloved and misunderstood, spiritually starved except for the infrequent, blundering attempts of the old grandfather at kindness. Like a radiant being from another world comes the jolly, sympathetic young lieutenant from a destroyer, tracing a broken cable. They cannot understand the words each other speak, but their hands, their faces and eyes are eloquent. Both are ripe for love. "Bride of the Storm" will be screened at the Orpheum, Johannesburg, on August 26th, 27th and 28th.

The idiot, Hans, wooed her unceasingly.

Martin Walker.

The fair haired juvenile in "A Cuckoo in the Nest," Martin Walker, whose photograph is on the centre pages, is well known for his portrayal of young parts in England. As a matter of fact, he is no stranger to South Africa, having made his first trip to that country in Irene Vanbrough's company, in which he played leading parts in many plays. It will be remembered that he took the part of Brian in "Mr. Pim Passes By" and played it most delightfully.

Martin Walker has specialised in juvenile parts, and after having commenced his career in Fleet Street, first took to the stage after playing a small part in "The Boy."

Mr. Walker has played in musical comedy as well as comedy drama, but has lately specialised in the latter form of stage art. His musical successes were in "The Boy" and in "The Arcadian." He later played the juvenile lead in "the Man from Toronto," and was with Edna Best, one of our most famous comediennes, in the successful play, "Brown Sugar." "My greatest theatrical experience, however," says Mr. Walker, "was that which I obtained when playing with Irene Vanbrough and husband, Dion Boucicault, in South Africa and Australia. They were a most charming couple to play with and I have a great admiration for the art of Miss Vanbrough. I think that she and Miss Henrietta Watson are two of the greatest comedy actresses on the English stage, and any young actress could take no better example for her own work than the work of these two charming women."

Mr. Martin Walker has also played in films, and was in that memorable screen production of "The Bill of Divorcement," Clemence Dane's play, in which he played the young lover and Constance Binney the girl. I saw this film two or three years ago, before I had ever seen Walker on the stage, and I was very much impressed by the acting of the two young people.

Hullo! there! Come on in, folks!

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Racing Notes

By "Observer."

There were only 38 runners for a card of six events at Clairwood on Saturday. Three of the races were won by horses trained by E. Ryan.

In a ladies' race at a Maritzburg Gymkhana meeting held on Saturday last, the first, second and third horses were ridden by Miss Shepstones.

The Rand jockey, Cecil Ray, rode a winning double in Scroon and Leeds Rock at the Lanark meeting in mail week. These were Ray's only two mounts during the day.

At their meeting on Monday, the executive stewards of the Jockey Club disposed of the Husk-Wilsan case, awarding the stakes to Husk—a decision confidently expected by Rand racing folk.

Backers had an awful gruelling at Benoni last Saturday. Not only did the eight first favourites go down with a sickening thud, but some of the winners were of the long-priced variety that benefited few but the ringmen.

Eunomea, winner of the Durban July Handicap of 1923, has produced a filly foal to Leapolis. It is to be hoped that the produce of Eunomea will do better than anything we have had from Caged Bird and Margin, both of whom won a Durban July Handicap.

Mr. Mannie Solomon, after serving for many years, has resigned as a steward of the Pony and Galloway Club, His place has been taken by Dr. Ramsay Daly, who formerly held office.

Wonder, one of the most expensive and elusive horses of recent years, as far as backers are concerned, has finished with the racecourse. Wonder, who broke down again at Durban, has been bought for £300 by Mr. Colin Campbell, who wants him as a stallion at his Mooi River stud.

Cecil Bowles, a one-time crack jockey, showed a return to form when riding two consecutive winners at Milnerton last Saturday. In the intermim, Bowles had a turn at training, but did not find this as profitable or congenial as riding.

At Benoni on Saturday, the stewards held enquiries into the running of Thankful and Earl Beatty, and in each case the explanation tendered was accepted. Some people seemed to think that an equiry into the previous running of Lava Rock would not have been considered a harsh or uncalled-for proceeding.

Now that the rush of their big Winter meetings are over, the stewards of the Durban Turf Club are turning their attention to a number of improvements on their course. These comprise additions to the present stands and enclosures, and a large sum of money is being spent mainly to provide for the big annual crowd at the July meetings.

It was a sensible and judicial act on the part of the stewards of the Durban Turf Club to remit the fine of £20 imposed on trainer Jack Campbell for not having Junian on the course early enough for his race on August 2. Some of the blame was attributable to the order of running having been changed after the publication of weights. And as the trainers concerned had not been notified specifically of the change, there was a certain amount of contributory negligence attached to the officials of the Durban Turf Club.

With a view to stopping the decline in "measured" racing and assisting the Pony and Galloway Club, the executive stewards of the Jockey Club have decided to extend the validity of height certificates for three-year-olds from three to six months. The change is retrospective and dates from August 1. At the same time, the executive stewards declined to sanction races for galloways 14.3 or over 14.2.

Auckland Park Racing Club are holding a meeting on Saturday. A card of eight events is being presented, the first being set down for 12.40 p.m. The double tote will operate on the fourth and fifth races. With a run, the following should run well:—

12.40 p.m.—Maiden Handicap. Five furlongs.
1, Rural Fellow; 2, Nathan; 3, Inspector.

1.20 p.m.—Galloway Handicap. Six furlongs.
1, Cherry Stick; 2, Brown Feather; 3, Bronk.

2.0 p.m.—Auckland Park Handicap (A). Six furlongs.
1, Bright; 2, Lord Bronte; 3, Valmar.

2.40 p.m.—Rossmore Handicap (A). 1¼ miles.
1, Gladiator; 2, Elmo's Fire; 3, View Holloa.

3.20 p.m.—Auckland Park Handicap (B). Five furlongs.
1, General Hunter; 2, Eager Love; 3, Nur Mahal.

4.0 p.m.—Auckland Park Handicap (D). Five furlongs.
1, Luna II.; 2, Pazo; 3, Calne's Day.

4.40 p.m.—Rossmore Handicap (B). One mile.
1, Daddy Longlegs; 2, Jovial; 3, Julep.

5.20 p.m.—Auckland Park Handicap (C). Six furlongs.
1, Nurse Cardinal; 2, The Reveller; 3, Polperro.

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STAGE & CINEMA

. XX., No. 578] JOHANNESBURG, AUGUST 28TH, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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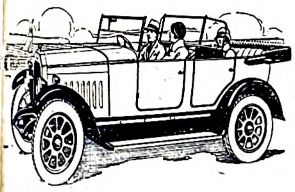

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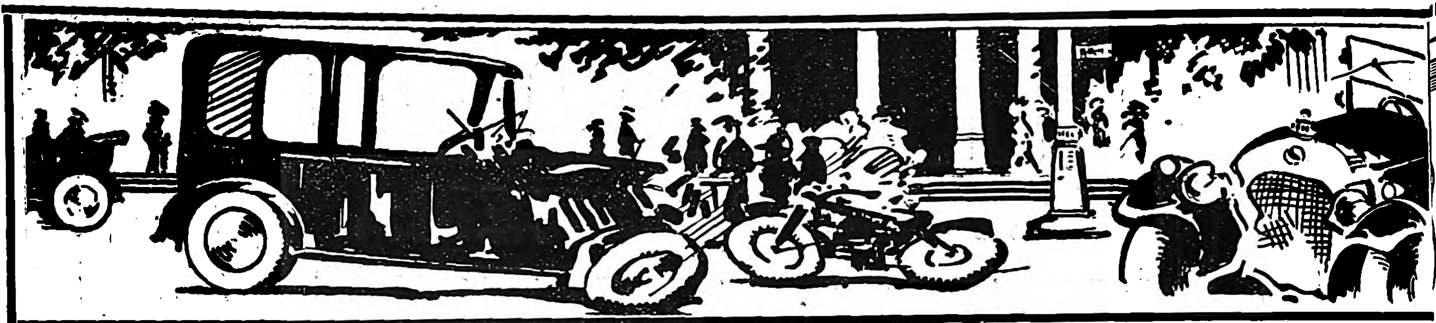

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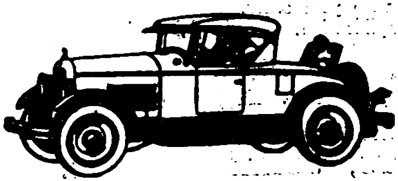

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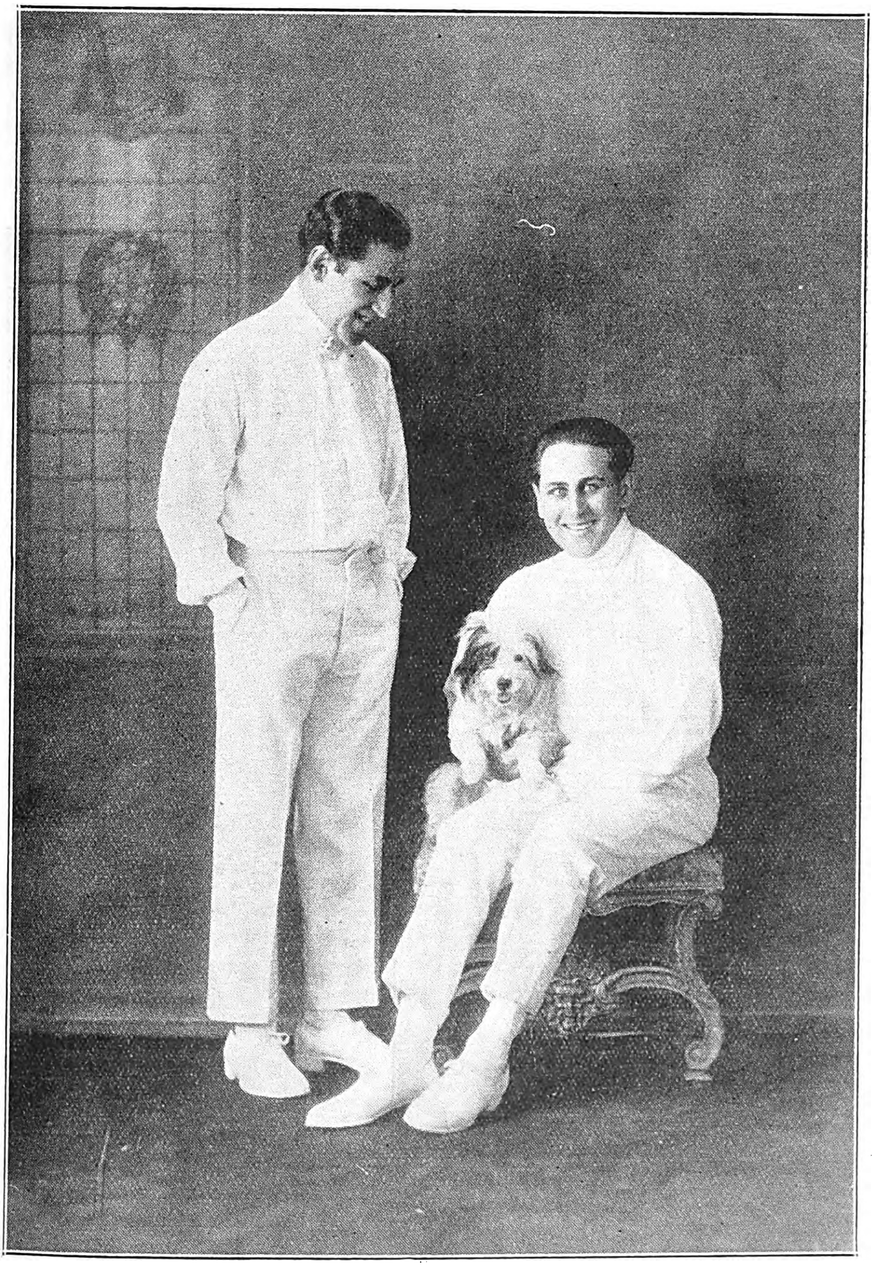
STAGE & CINEMA.

VOL. XX. No. 578. SATURDAY, AUGUST 28TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



The Rigoletto Brothers and "Micky." The Rigoletto Brothers and the Swanson Sisters have been acclaimed by audiences and critics alike as one of the fiest acts ever seen in South Africa. They open at the Apollo, Germiston, on August 30th and 31st, and at the Vaudette, Kimberley, on September 2nd, 3rd and 4th.

[Photo: Jane Plotz.

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"A Cuckoo in the Nest."

Monday next, the 30th, will see the premiere in South Africa of "A Cuckoo in the Nest," the play of which it is said it has caused more smiles, laughter and shrieks than any other comedy ever staged.

The schoolboy wrote, "The cuckoo is a bird that lays other birds' eggs in its own nest and *viva voce*." and as soon as you read that you feel confident there is fun to follow. There certainly is fun and laughter enough to carry one through three hours of entertainment.

The story is of a young husband who misses the train at Paddington, and, in company with a vivacious young lady, bound for the same house party in Somerset, and also left behind by the train, sets out to make the journey by road. The car breaks down at a desolate spot, where there is only one inn. The landlady makes it clear that there will be no admittance unless they are husband and wife. They agree to this fiction, but it involves them in increasing embarrassments. Then there arrive at the hotel the terrible mother-in-law, the bibulous father-in-law, the M.P. husband of the vivacious young lady, and the tearful wife of the unlucky young husband who lost the train, and "explanations" take place.

"A Cuckoo in the Nest" is likely to prove a great attraction, and no doubt an enthusiastic reception awaits this farce on Monday evening at His Majesty's Theatre, Johannesburg. Eric Cowley, Martin Walker, Hilda Bruce Potter, Hilda Shankland, Geo. S. Wray and Molly Burns are a few whom you will welcome in the "Nest."

Owen Nares.

This evening, at His Majesty's Theatre, Owen Nares bids "farewell to Johannesburg," and wends his way to Rhodesia, where he is sure of a hearty welcome. He will open at the Palace Theatre, Bulawayo, on August 31st, and play there till the 4th September, staging "Grounds for Divorce," "The Last of Mrs. Cheyney" and "Diplomacy." From Bulawayo he will journey to Salisbury, and at the Palace Theatre there stage the same three plays from September 6th to the 11th.

"HAVE A CIGAR?"

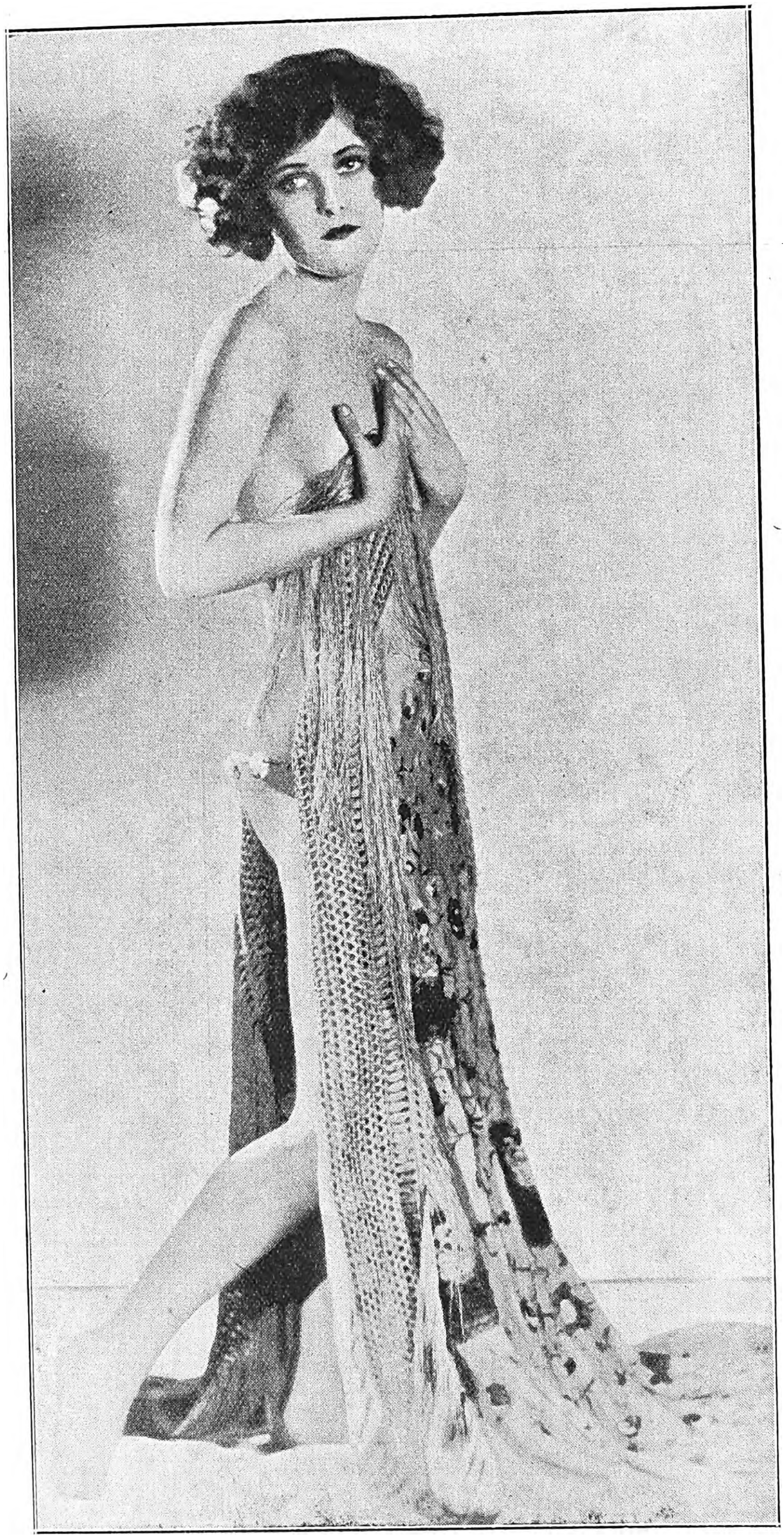
Bert Lee, as the hustling, bustling vendor of oil shares, takes "Christopher's" (Horace Kenney) money and gives him a cigar. A scene from "Mercenary Mary" at the Empire, Johannesburg.

DENNIS NEILSON-TERRY.

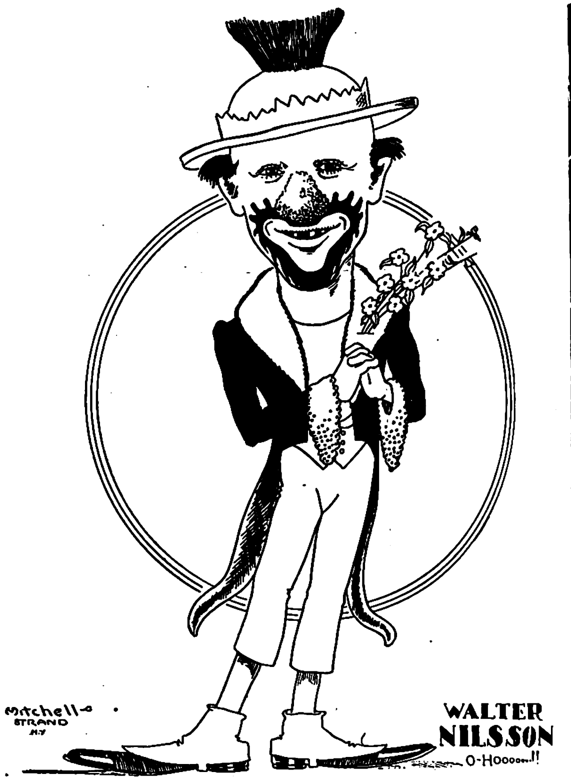
This popular actor will open at the Grand Theatre, Bloemfontein, on August 31st, and remain there until September 4th, and, with his charming wife, will stage "The Cat and the Canary," "The Man with a Load of Mischief" and "The Ringer."

[Photos: African Film Productions, Ltd.

Eric Cowley, one of the principals in "A Cuckoo in the Nest," opening next Monday at His Majesty's Theatre, Johannesburg.



"Spanish shawls for draping every time," says Francis Lee.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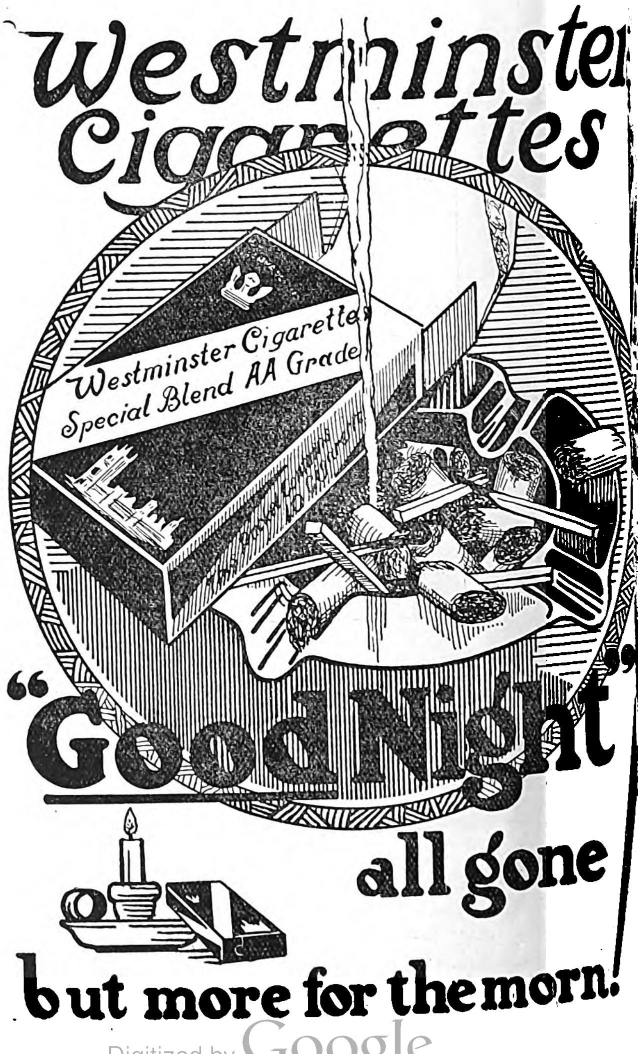
NILSSON
O-Hoooo...!!

Walter Nilsson is one of the finest unicyclists who ha ever visited South Africa. And added to his wonderful wh work is his strong sense of humour that makes his patte great feature of his act. He will appear at the Criteri Benoni, on August 30th.

The Tivoli, Capetown.

The Tivoli, Capetown, on September 1st, will still continue with an all star bill, headed by Billy Bennett, the comedian. The other acts will be Mona Grey, Dorothy Clarke, Johnny Moore, Jenny Roy, Hicken and Rose, and The Three Equals.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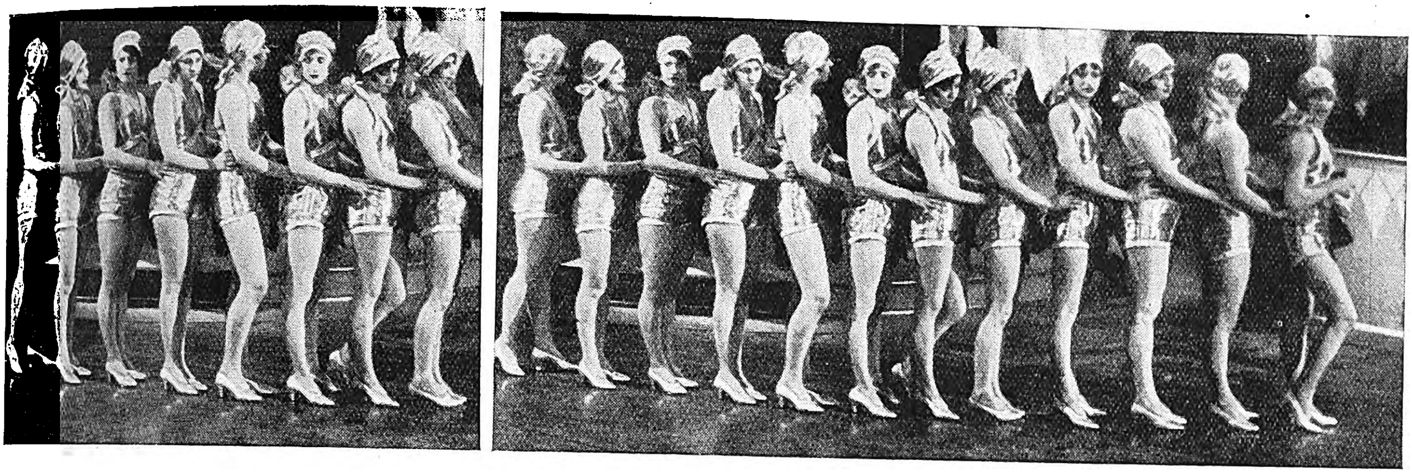


DID YOU KNOW?

Did you know that Wesley Barry is married? He's only eighteen, and his bride is twenty-two. She was Julia Wood, a vaudeville artiste.

That Viola Dana is Mrs. Lefty Flynn?

That Norma Shearer is supposed to have the ideal "movie" figure?

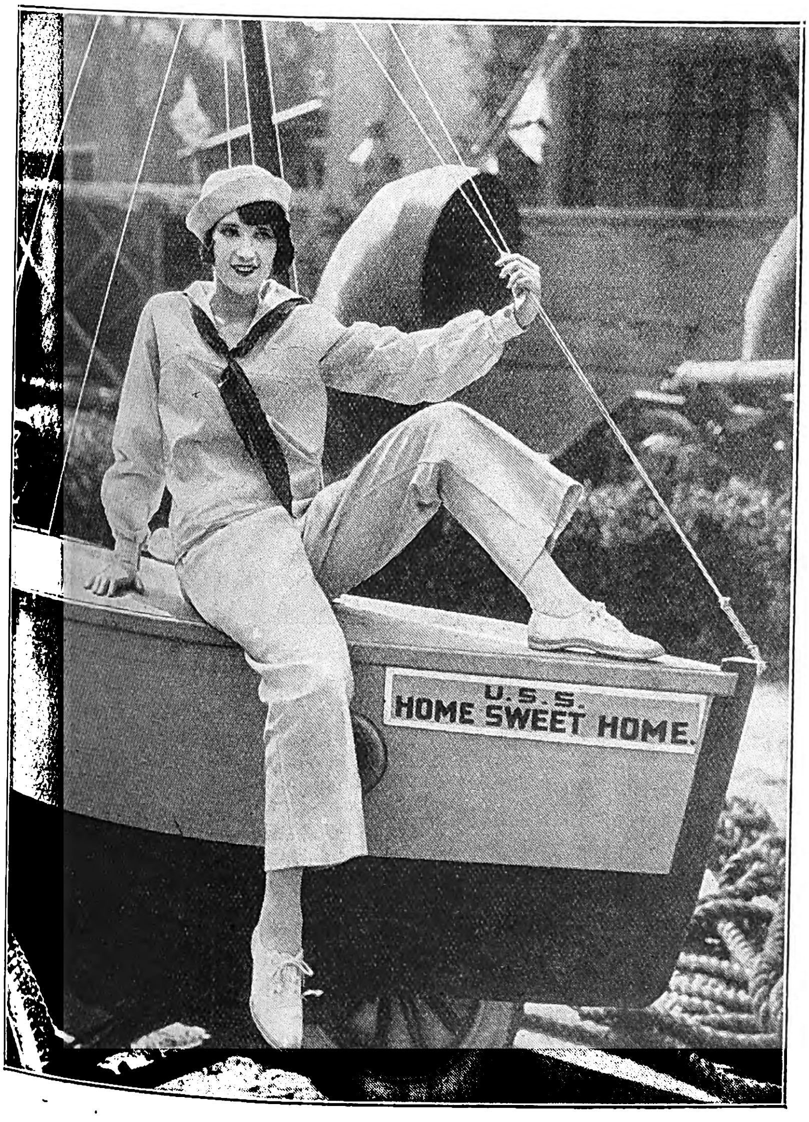
FILM ROMANCES.

The engagement is announced of Mary Astor, the charming film star, to Irving Asher, a young production manager at Los Angelos.

The same week, Ralph Ince, of the silver screen, and Lucille Mendez, a musical comedy star, now appearing in pictures, were married.

And Mary Carlisle and Larry Wheat were also married quietly at Hollywood.

Elaine Hammerstein, who has often been seen on the screen in South Africa, has become Mrs. Walter Hays, wife of a Los Angelos business man.


U.S.S.
HOME SWEET HOME.

"Who'll come aboard with me?"

Fred Lake, who, with his pianist, will appear at the Vaudette, Krugersdorp, on August 30th and 31st, and the Apollo, Germiston, on September 1st, 2nd, 3rd and 4th.

Kenneth Harlan's cheery smile is well known on the films.

Google

" A girl never used rouge when I was young."

Under the Rouge.

Eileen Percy is playing opposite Tom Moore this time, taking the part of a girl who flees from the underworld of which she finds she is fast becoming a member.

She discovers that it is much easier to make the initial step than to drag her feet out of the mire, and it is only through the sacrifice of a famous cracksman who loves her that she is finally able to break away.

In a country town she makes a new start and finds that she is falling in love with the cashier of the bank. Then the city crook appears on the scene. Must she relinquish her new found love for the man who enabled her to break away from the old ties?

That is the story you will see on the film at Wolfram's Bioscope, Capetown, on September 2nd, 3rd and 4th.

Tongues of Flame.

In "Tongues of Flame," coming to the Grand Bioscope, Capetown, on September 2nd, 3rd and 4th, "Hell Fire" Harrington, recently returned World War veteran, takes up the practice of law in a small town, and it is only half-heartedly that Harrington enters upon this profession. He has been "over there," seen all there is to life, as he thinks. Anything that happens now is of little consequence.

It is not long before Harrington discovers that he has missed the most wonderful thing in life—romance. And it's a double-barrelled romance, at that! Harrington's position in the firm of John Boland, the town capitalist, brings on a delightful affair with the millionaire's beautiful daughter, Billie. The other girl in the case is a little Indian school teacher, who worships Harrington in silence. And so the story runs. . . .

lie Joyce makes a very attractive gipsy.

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Photo of Mrs. E. N. Hillman After Her Hair Grew.

Mrs. E. N. Hillman of Holland Park, writes:—

"Two years ago I found to my dismay that my hair was all falling out. I could find nothing to stop it. At last only one patch of hair remained, about the size of my hand. After some months of hospital treatment I was still without hair.

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Mary: "Just a little forgive."
Chris: "I'm not in a forgiving mood,"
Irene Shamrock as "Mary" and Horace Kenney as "Christopher Skinner" in "Mercenary Mary," Act II., Scene 2, at the Empire, Johannesburg.
[Photo: African Film Productions, Ltd.

Scenario School.

Percy Heath, a well-known American scenario writer, has words of comfort for the amateur who is desirous of seeing his or her work on the silver screen.

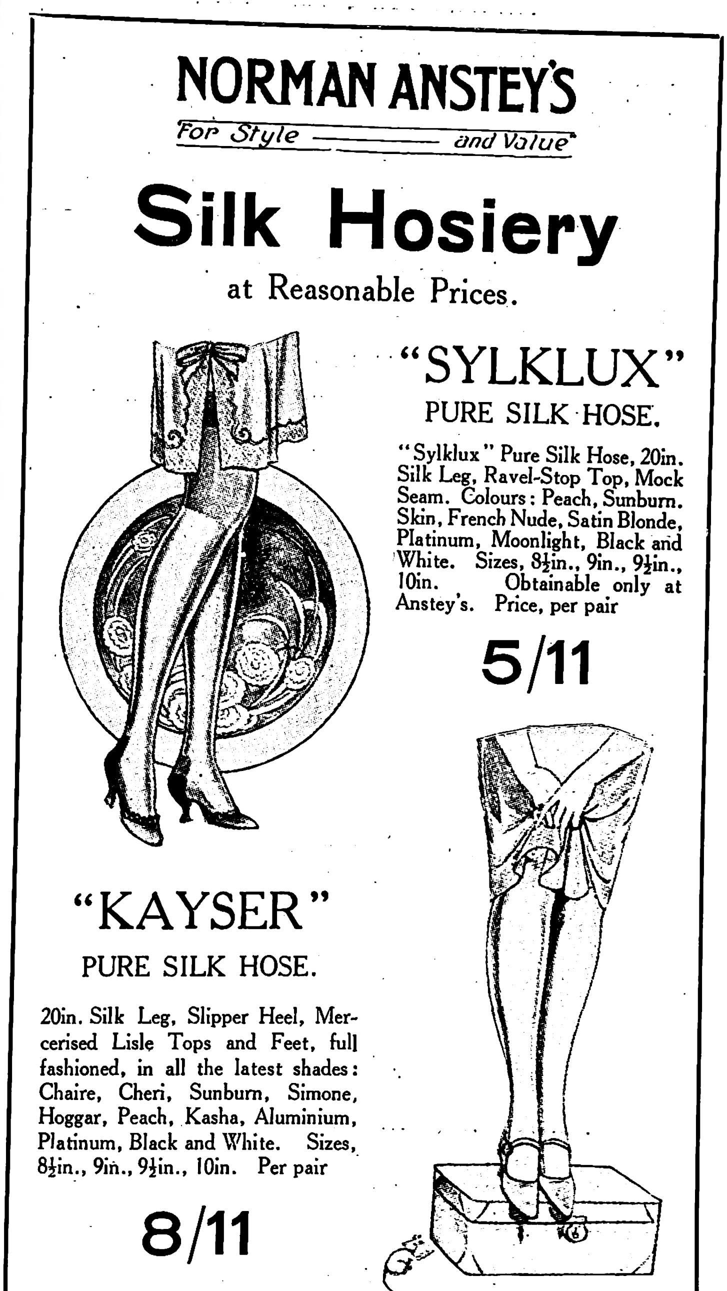
"In the next few years I look to see nearly every large motion picture company maintaining a scenario school, where promising screen writers will be trained in the technique of the films," he says.

Writers more needed than Actors.

"There is now far more demand for trained screen writers than actors. With the field of current and past literature nearly exhausted of screen material, and production constantly increasing, the necessity for original stories, written for the films by studio-trained authors, is becoming of vital importance. The man or woman who seeks to act in pictures can learn the essentials of the game in any large city in the country through the opportunities for playing in 'Little Theatre' movements, in stock companies and in vaudeville. But the corresponding qualifications for screen writing can be learned in only one place—the film studio.

Not One Tenth enough of them.

"We have many scenarists now, invariably men and women with film experience, who are entirely competent to, and do, turn out original stories. But we have not one-tenth the number that will be required in a few years' time, and the problem of supplying these writers will devolve upon the picture companies themselves. And the establishment of scenario schools within the studio, run by and for the studio, is the only logical method of securing writers with thorough understanding of the 'rules of the game.'"



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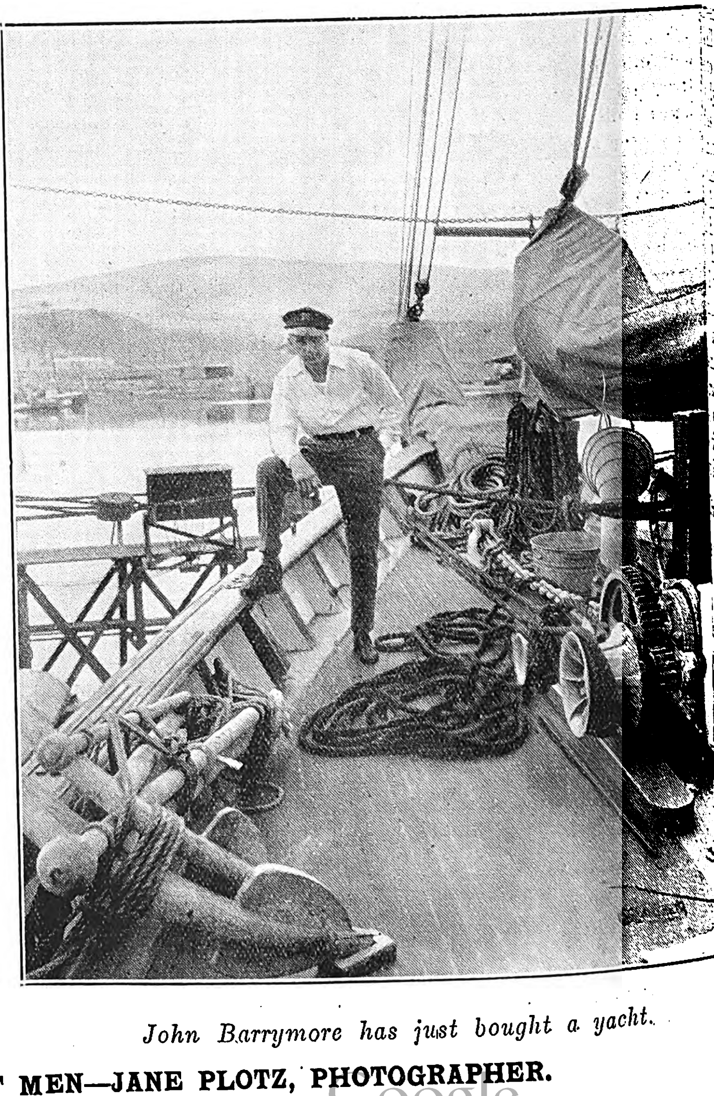


John Barrymore has just bought a yacht.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

Pamela Passes.

London, 28th July, 1926.

Oh, Romance! Oh, Despair!

At the beginning of this week, G.B.S. had his seventieth birthday. The papers came out with bouquets of verbal offerings, the very papers who fifty years ago would not have touched his name with a pair of tongs. How he must chuckle thinking on these things. Not long ago I saw and heard the prophet at a production of "Man and Superman." He watched the play from a box, serene and quiet, making no movement either of applause or disapprobation. At the end of the play there was silence. No burst of clapping, no cheering. Only, as the author rose, white-haired, vital, full of years and honour, the huge audience stood up and paid him the sweet homage of silence. On the night of his birthday, he was given a House of Commons dinner, and it was again proved that, in spite of the boasted modernity of England, she is still sadly behind the times. Permission was asked for broadcasting the great man's speech. But it was refused, because Mr. Ramsay Macdonald, who presided over the soup tureen, would not give his word that Shaw would not be controversial! Imagine Shaw being anything else!

He is not Old.

It was most noticeable, however, that nobody spoke of him as being old. One never thinks of him as being old. The putting on of silver seems merely another trick which he has played the world. His death will be an impertinent, derisive hand-at-nose insult to life. Indeed, I think that life itself is too bourgeois a thing for such a man. But I must go no further into the deep waters of controversy, lest they drown me in my own foam of verbiage.

Mayfair Shocked.

Mayfair has been horrified and outraged for two months by an eighteen-year-old village boy who, after saving for years, took all his monies in his purse and came to London determined to conquer society. By talking of titled relatives and studying Debrett assiduously, he managed to pass himself off as a very welcome addition to Mayfair circles. One after another, Mayfair maidens (and matrons) fell flat before his blandishments and charm. He took an earnest interest in charities and visited all sorts of bazaars in aid of different hospitals and churches, promising the officials to interest his influential relatives on behalf of their societies. I was very sorry that he eventually came to grief. It must have been such a tremendous adventure—for him, at any rate. I can imagine him telling his sons and grandsons, when they come in from reaping or sowing, about his grand doings in the corridors of the quality. But perhaps he will go to America instead, and nobody there will guess that he is not really a distant relative of the Duchess of Fife.

Piccadilly Circus.

I have to-day been to Piccadilly Circus, which is being true to its name at last. Circus!—it was a riot, nothing less! You see, all the traffic must go one way, round and round. Unless you have seen the Circus, and even if you have, it is very difficult to understand how this can be done, and it needs somebody more technically equipped with logic than I am to give you any understanding of it. All I know is that if you are coming from Shaftesbury Avenue and you want to get into the Haymarket, you must first be driven right round the spot where dear Eros used to be, and then on. My taxi this morning evidently missed its cue, for it went round and round the Circus several times. But this was not specially remarkable, as every other taxi seemed to be doing the same thing. They looked like a lot of elderly ladies in black bombazine doing the grand chain in a very solemn set of lancers—or like a black-clad Greek chorus about the body of a dead hero. Chug-chug, went the taxis. I could not catch the words the policemen were roaring, but I am sure they were mighty words.

"Say," cried a cockney workman who was standing on top of the Greek corpse, "say, miss, if yer gets giddy, just call for me; I'll come and 'old yer 'and." Cheers greeted this sally, and I thought the time had come to suggest to the taxi driver that the lancers must cease. He almost wept with perplexity.

"I got in to this 'ere bloomin' maze, and danged if I c'n get aht, miss!" I believe his sorrow was quite real, in spite of the fact that the meter was ticking up threepences for him. A policeman settled it. He advanced towards us belligerently. "Here! You goin' warltzin' roun' an' roun' all day or what?"

We admitted that we wanted to do the second thing, conveyed by "what."

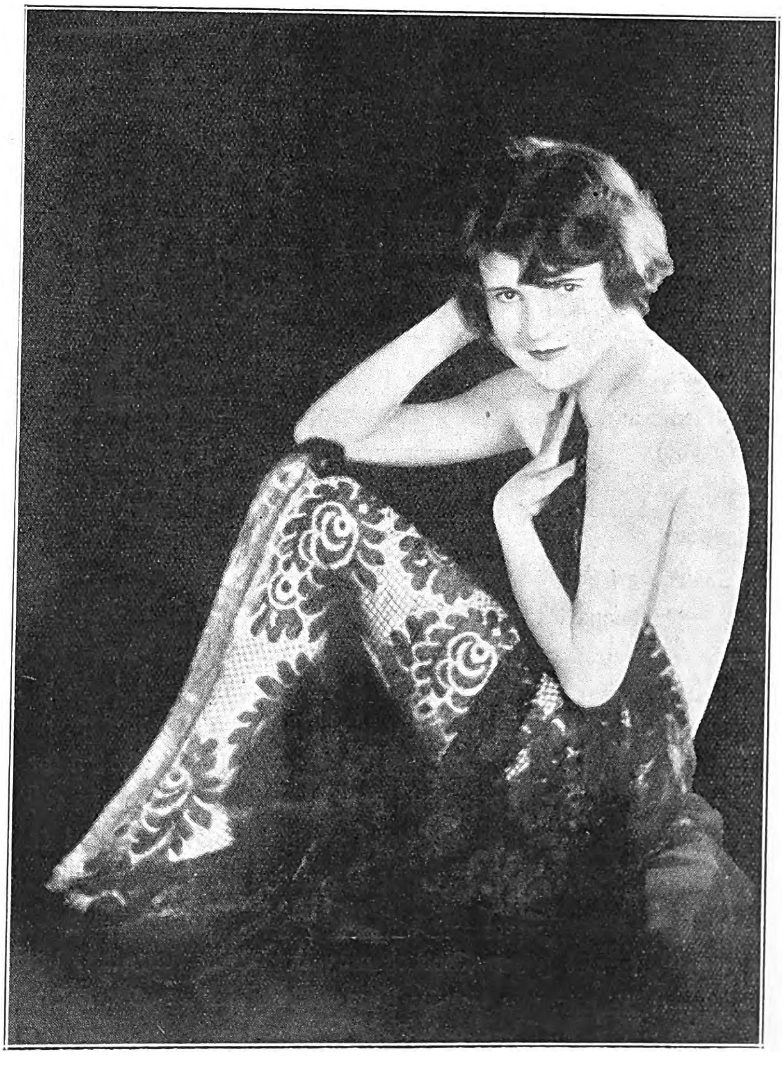
He showed us the way out of the maze and gave the taxi a little parting push off to set us on the right path.

Will Eros come back.

Once I hoped that Eros would be allowed to come back to Piccadilly Circus, but now I feel that it would not be kind to dream of such a thing. The poor flying boy would surely miss his aim in the midst of all that circular, churning turmoil. Better for him to stay where he is, outside the Tate Gallery, looking out over the many-mooded Thames.

The Promenade Concerts

are shortly to begin again at the Queen's Hall—but I shall be remarkable for my absence this season. I cannot bear to take my pleasures standing up, and that is what one does at a promenade concert. You lean against a pillar and listen to somebody's rhapsody in "D," and if you live up to what is expected of you, you turn to your neighbour and



A cuddlesome maiden is Molly Malone.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

say either "Perfection" or "Foul" or murmur one of two similar epithets. After that, you walk a little way and lean up against another pillar, if vacant, and listen to further rhapsodies. When you eventually leave the building, you have aching feet and a very bad temper and no remembrance at all of the music. All concerts are too long, anyway. The nicest ones I ever went to were the Twelve O'clock concerts at the Aeolian Hall. They happened just before lunch and were a little flame of music in a bowl of quiet. They lasted only one hour, and every one of them stands out distinct in my memory. So do the whitebait and the ice-creams that came to us at Marbellion's afterwards. All such a pleasant mixture—the whitebait and the ice-creams mating so friendlily with Bach and Schumann.

Who said Men Don't like Clothes?

Clothes have the same deadly influence over men as women, whether the stronger sex admits it or not, according to Jack Mulhall, who has spent the last few weeks in New York city—and incidentally looking over the latest thing in men's styles.

"Say what you please about clothes ~~not being thought of~~ by the male," says Jack, "but just let me tell you that clothes mean just as much to the men as to the women, only they won't admit it. There is a peculiar psychology hooked up with clothes that is practically unexplainable.

Jack Mulhall.

"For instance, I have played the part of a subway guard, and as soon as I put on the uniform, I felt like one. But not all subway guards are 'peppy.' There are as many types of guards as there are men filling these places.

Couldn't get the Feel.

"The part I played called for a romantic, light-hearted cheerful soul, always smiling and all that. Well, in the first uniform I tried I couldn't get the 'feel,' as it were. Then I had a uniform tailor made. It was snug and dapper, and immediately I gained that swagger feeling I wanted for the picture. Then someone suggested I add a rose to my cap. It helped along the good work. When I dressed in that uniform, put the cap at a perilous angle on one side of my head—well, I felt just like I ought to have looked.

"Thus it goes. Clothes may not make the man, but they determine the way he lives. The ordinary man has to be built of sturdy stuff to smile in a ragged or ill-fitting suit."

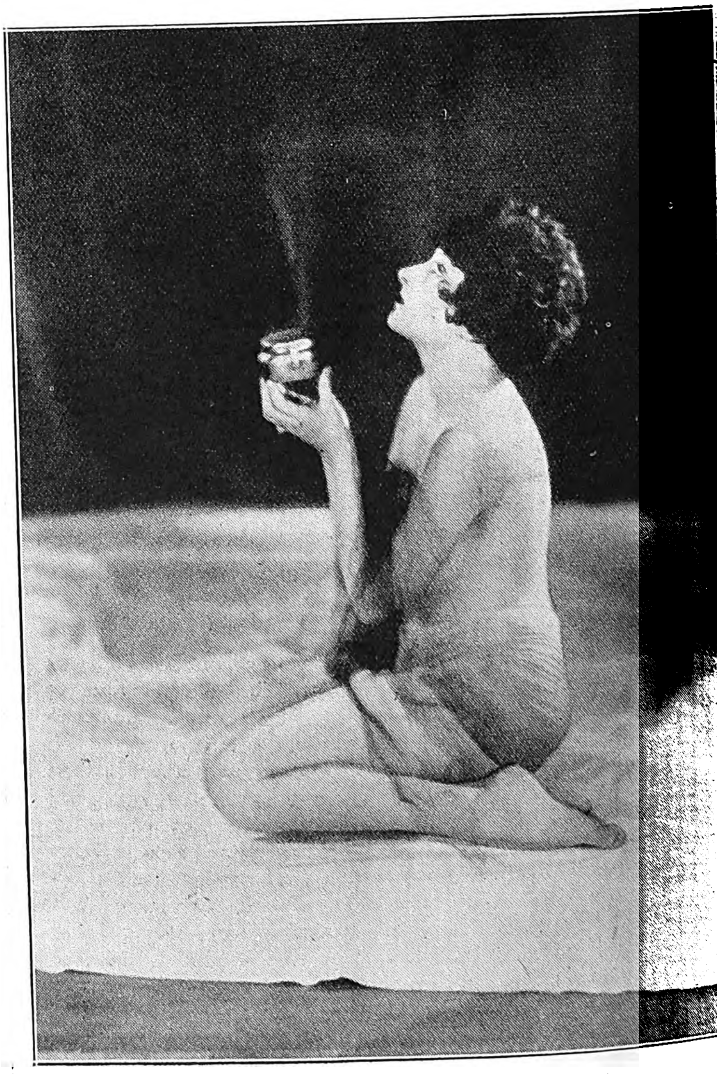
In Australia.

Dion Boucicault was specially engaged in Australia to produce "The Last of Mrs. Cheyney," in which Rene Kelly is starred in Sydney.

Better Dress Movement.

This year there is a young lady travelling to all the foreign capitals, whose object, if you met her, would be sure to interest you.

It has long been felt in America that a woman's clothes on the stage contribute 50 per cent. to her success, but it has also been considered by managers that the vaudeville stars do not achieve enough originality in their attire. "So," says the *Morning Telegraph*, "a young lady has been delegated to journey to foreign capitals to study the latest creations, and she carries with her several commissions to purchase suitable gowns for a number of vaudeville headliners. It is hoped the girl of vaudeville will help set the pace next season and not be content to continue imitating her sister of musical comedy in the department of wardrobe."



She looks very appealing, this lady with the incense—Vera Steadman.

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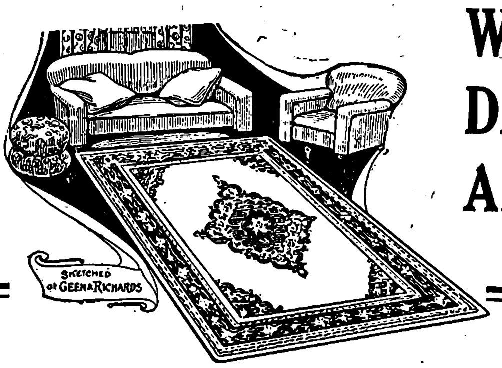
Reginald Denny.

"A scheming beautiful adventuress." A scene from "Cheap Kisses."

Kitty Emson, who plays the part of "June" so delightfully in "Mercenary Mary" at the Johannesburg Empire.

[Photo: Jane Plotz.

"Cheap Kisses" will be shown at the Carlton Bioscope, Johannesburg, on September 2nd, 3rd and 4th.



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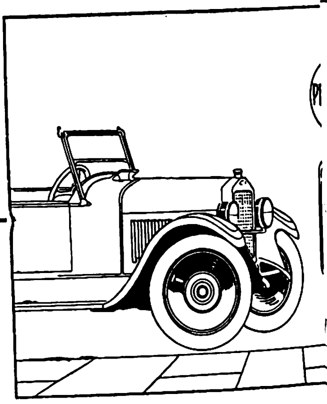

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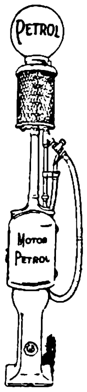

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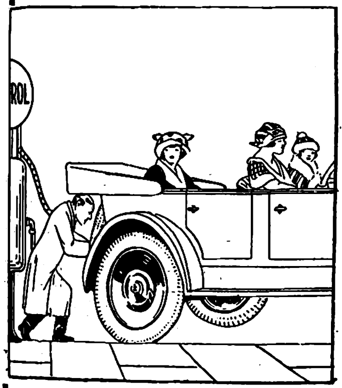

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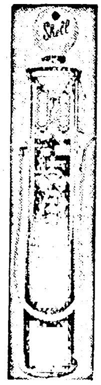

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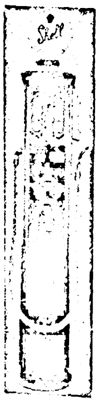

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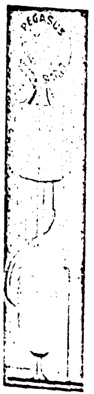

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le la Danse"

TO SOUTH AFRICA.

Iris Delysia.

Lady Windermere's Fan.

Although the play is over a quarter of a century old, it is so in step with modern thought that its clever plot and witty characters are perennially fresh.

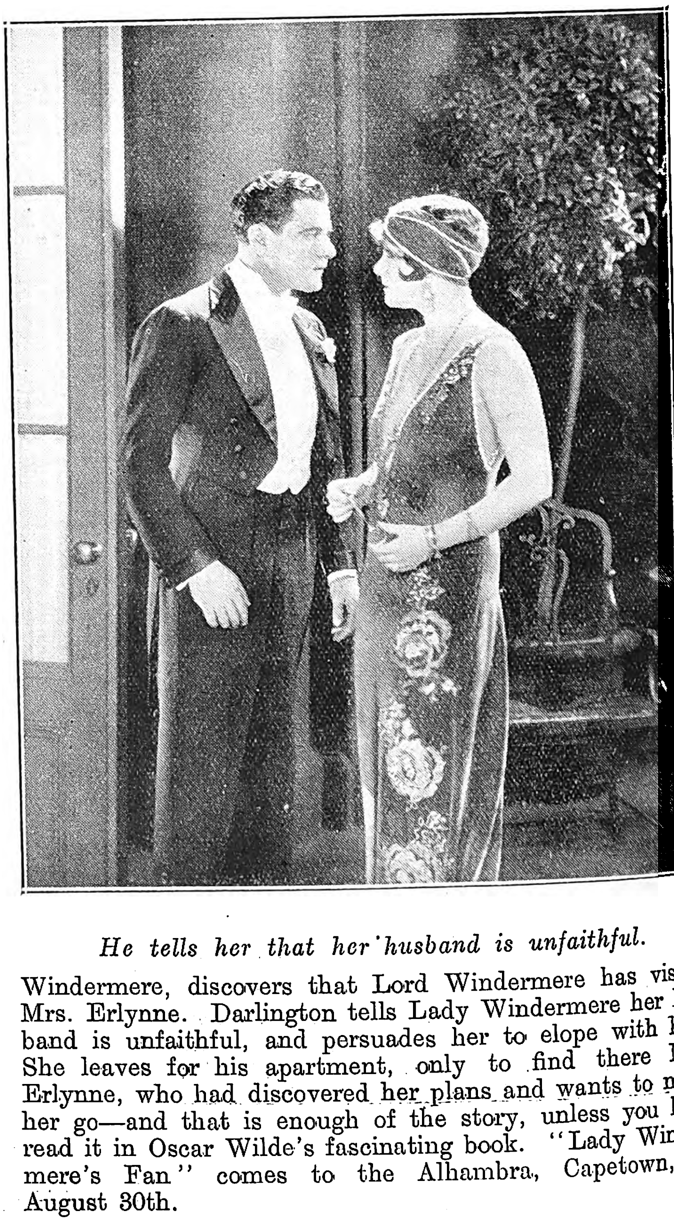
Mrs. Erlynne (played by Irene Rich), a woman of many indiscretions, has returned to England after many years sojourn abroad. Wishing to take her place in fashionable society, she hits upon the birthday party of Lady Windermere, her daughter, as a suitable occasion.

Lady Windermere is ignorant of the fact that Mrs. Erlynne is her mother, and when Lord Windermere, under pressure from Mrs. Erlynne, asks his wife to invite her, she refuses. By mistake, Mrs. Erlynne comes, anyway, and meets with a frigid reception. Her charm soon wins over the guests and she fascinates Lord Augustus, in spite of himself.

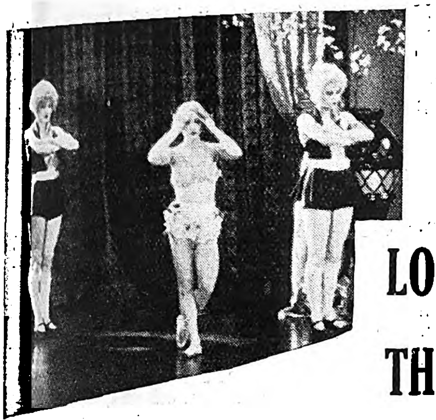
Later, Lord Darlington, a friend of the Windermeres, in love with Lady Windermere, discovers that Lord Windermere has visited Mrs. Erlynne. Darlington tells Lady Windermere her husband is unfaithful, and persuades her to elope with him. She leaves for his apartment, only to find there Mrs. Erlynne, who had discovered her plans and wants to make her go—and that is enough of the story, unless you have read it in Oscar Wilde's fascinating book. "Lady Windermere's Fan" comes to the Alhambra, Capetown, on August 30th.

"Lady Windermere's Fan."

Charlotte Merriam of the films.



He tells her that her husband is unfaithful.



LONDON THEATRES.

LONDON,
29th July, 1926.

Ostrich Feathers.

Last night I witnessed the first performance of the new play by the Earl of Lathon, called "The Way You Look At It." The plot of the play is not exactly a pleasant one, though the first night audience watched the performance with eagerness and enthusiasm. Incidently, I have never seen so many feathers together as I saw at the Queen's Theatre last night. Every second woman seemed to have come out in a rash of coloured ostrich plumes; dresses were trimmed with feathers, brilliant feather fans fluttered everywhere, and one daring woman, evidently reacting towards an old fashion in order to create a new one, wore a single ostrich plume at the back of her hair. Being shingled, she had to keep this decoration in place with a glittering diamanté band. I fancy that the South African ostrich farms are responsible for this outburst of feathery enthusiasm. But this is all from the point. You want to hear about the play, don't you?

With Iris Hoey.

"Wet Paint," the Earl of Lathon's first play, dealt with the career of a protected woman; this was not a pleasant play and after its first and private performance, it was banned for public production by the censors. In spite of England's disapproval, however, the play is still playing to packed houses in New York, with South Africa's old favourite—Iris Hoey—in the lead. Contrariwise, this second play deals with the story of a protected man. The young and spineless hero of the drama is provided with a flat and an income by a rich married woman, who has succumbed to his charms. However, the young man, lacking the spark of human gratitude, falls in love with another girl, and hands back flat and income to the rich giver of these delectables. Then to his dismay and disgust, he discovers that the girl is going to marry someone else who has more money. The third act is merely a hotch-potch of regrets from everybody. Uutra-smart London, its tailor, its hatter, its costumier, and all its attendant train packed the house last night. It admired Isabel Jeans, who acted perfectly the part of the rich woman, who was over generous with her husband's money, heartily approved of Leslie Howard as the young man who had no backbone, and was fascinated as usual by Edna Best, the young woman with whom the hero falls in love. Edna Best, by the way, has just returned to London after a long absence in America, she looks fairer and more charming than ever with her shingled head and her round frank face. She is the most delightful ingenue that the English stage has yet produced, and her acting is always a pleasure to watch. It is impossible to predict how long a run this new play will have, it is not very amusing not very clever, but it will have a fashionable success I have no doubt.

The Awful Truth.

Another new play produced this week is "The Awful Truth." This is an American comedy and its name is a good one, for if we continue to have plays like this, the awful truth comes upon us that we are doomed theatrically. The actors did their best with a very bad play whose cast included such famous people as Aubrey Mather, Dennis Eadie, Joyce Kennedy and Agnes Thomas. The first and the last mentioned of these performers stood right out above the others. Aubrey Mather, who will be remembered in South Africa for his fine acting in Lady Forbes Robertson's repertoire of plays, gave a brilliant study of an American millionaire, and he managed the American accent most creditably. Agnes Thomas, one of the veterans of the London stage, who seems, however, to remain perennially young, took the part of Aunt Julia. Whenever this actress comes out of her seclusion in her lovely garden at Chiswick to play a part in the West-end, she is saluted with salvos of applause.

The Truth about the Russian Ballet.

There is a new play promised us at the Savoy Theatre tonight, to be followed afterwards by a revival of an old favourite. The new one is Sir James Barrie's extravaganza "The Truth About the Russian Ballet." Karsivina, herself, premier ballerina of the Russian Ballet, will appear in the leading parts. Following this, Seymour Hicks will revive "Sleeping Partners." He and his delightful wife, Ellaline Terriss, will appear in their old parts.

Resy and Dragor.

South African audiences will remember with pleasure Maude Resy and Dragor, the delightful French Dancers, and will be interested to hear that these two artistes are shortly to re-appear at the Coliseum in London. After a very happy tour in South Africa, they are taking up their work again at the hub of the world.

A New Crook Drama.

We have been promised a new crook drama by Edgar Wallace, author of "The Ringer." The latter play has recently been seen in South Africa. The new one is called "The Squeaker" and, knowing the many-sided mind of Edgar Wallace, we can look forward to more evenings of thrills and excitement.

Souvenir.

Noel Coward, that indefatigable playwright, has written a new drama called "Souvenir," which is shortly to be produced in London.

American Plays.

It may be of interest to South Africa to know that there are now ten American leading woman and nine American plays in London theatres, so it shows that our friendly feeling with America is, contrary to what the papers would have us believe, growing more secure.

Nora Bayes.

After an absence of some months from London, the great music hall favourite, Nora Bayes, has returned. There are some who consider that her name describes her, but personally, I think that her deep full-toned voice is very beautiful. I have heard such songs as "Alabamy Bound" and "I'm Wild About You" sung by other artistes, but how far greater is their artistic value imbued with a goodly measure of Nora Bayes' wonderful personality! Shingled and a little slimmer than of old, the artist was welcomed with rare enthusiasm on Monday, when she took her turn in "Palladium Pleasures" at the theatre of that name. Her return makes the title of the revue doubtly apt.

A Wireless Message.

Yesterday a young man walked into a telegraph office in the Strand, and sent a long wireless message to America —so long, indeed, that out of £500 there were only a few pounds change.

The message contained the first screen story that has ever been sent by wireless across the Atlantic, and the writer and the sender of it was Carl Laemmle, the seventeen-year-old son of Carl Laemmle, the film producer and magnate, who is recuperating at the Savoy Hotel after his serious illness.

And That's All.

That is all the theatrical news for this week. You shall know the latest stage gossip and have any further news a week hence.

PAMELA TRAVERS.

CALL AND SEE SPECIMENS OF THE JANE PLOTZ BOOK OF PHOTOGRAPHS.

Fat People Laugh More Than Thin.

If you have answered advertisements guaranteeing to reduce your weight, and have been told, along with the lamb chop diet, to stay away from comedies because to laugh is to grow fat, you have been deceived. At least, so thinks Harry Langdon, famous connoisseur of the laugh, and comedian extraordinary.

The Old Theory.

"The old theory that fat people laugh more than thin people is the bunk." Harry flatly exploded one of the pet illusions of the times. "Why, I have seen decrepit old men scream at stuff that a fat man wouldn't make even the effort to smile at."

Laughter is the common meeting ground of all people, fat, lean, young and old, according to Langdon. If an idea is funny to him, he'll laugh not because of the amount of his avoirdupois, but because his sense of humour is touched. And a sense of humour is not developed with the increase of weight.

Fat People are Jollier.

"It is true," said Harry, "fat people have the reputation of being jollier and better natured than thin people. I think the idea must have originated with the cartoons of Old King Cole. You know, he who was a jolly old soul and called for his flask and called for his bowl. Fat people surely love good living, and that's usually why they are fat."

Youth and old-age have greater contrasts in the comedy types that appeal to them, the popular laugh-maker thinks. A situation that will appeal to a young person is not always so funny to his senior.

That is Why

it is always necessary to have a great variety in each picture. But there are times when the whole audience laughs. And when there is a great outburst, Langdon says, it is safe to estimate that from eighty-five to ninety per cent. are enjoying the same amusing situation.

Next Week's Calls.

Tivoli, Capetown.—(Opening Wednesday, September 1st) Billy Bennett, Dorothy Clarke, Johnny Moore, Jenny Roy, Hicken and Rose, Mona Grey, Three Equals.

Empire, Johannesburg.—"Mercenary Mary."

Orpheum, Johannesburg.—Ross and Jerome, Keith Wilbur.

Grand, Pretoria.—Maud Courteney and Mr. "C.," Three Nicoletos.

Criterion, Benoni.—Walter Nilsson, Dorothy Browne.

Rinko, Maritzburg.—Jack Lane, Dawn Sisters.

Criterion, Durban.—Cyril Shields and Asst., Herschel Henlere.

Apollo, Germiston.—(Monday and Tuesday) Rigoletto Bros. and Swanson Sisters. (Wednesday and Saturday) Fred Lake and Pianist.

Vaudette, Krugersdorp.—(Monday and Tuesday) Fred Lake and Pianist.

Vaudette, Kimberley.—(Thursday, Friday, Saturday) Rigoletto Bros. and Swanson Sisters.

His Majesty's, Johannesburg.—1926 Comedy Company in "A Cuckoo in the Nest."

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Company of Yiddish Players in their repertoire.

Palace Theatre, Standerton.—"No, No, Nanette," the Record-breaking Musical Comedy. (Monday, August 30th.)

Town Hall, Newcastle.—"No, No, Nanette," the Record-Breaking Musical Comedy. (August 31st.)

Town Hall, Ladysmith.—"No, No, Nanette," the Record-Breaking Musical Comedy. (September 1st.)

Town Hall, Ladysmith.—"No, No, Nanette," the Record-Breaking Musical Comedy. (September 2nd and 3rd.)

Grand Theatre, Bethlehem.—"No, No, Nanette," the Record-Breaking Musical Comedy. (September 4th.)

A charming scene from "Songs of Central Europe,," coming to the Alhambra, Capetown, on August 30th, and on the same programme as "Lady Windermere's Fan."

"As in a mirror."

Herschel Henlere

The brilliant pianist will open at the Criterion, Durban, on August 30th. Cyril Shields and Assistant will be on the same programme.

—For Quality, use—
Graham's Flavouring Essences
Obtainable from all Chemists, Grocers.
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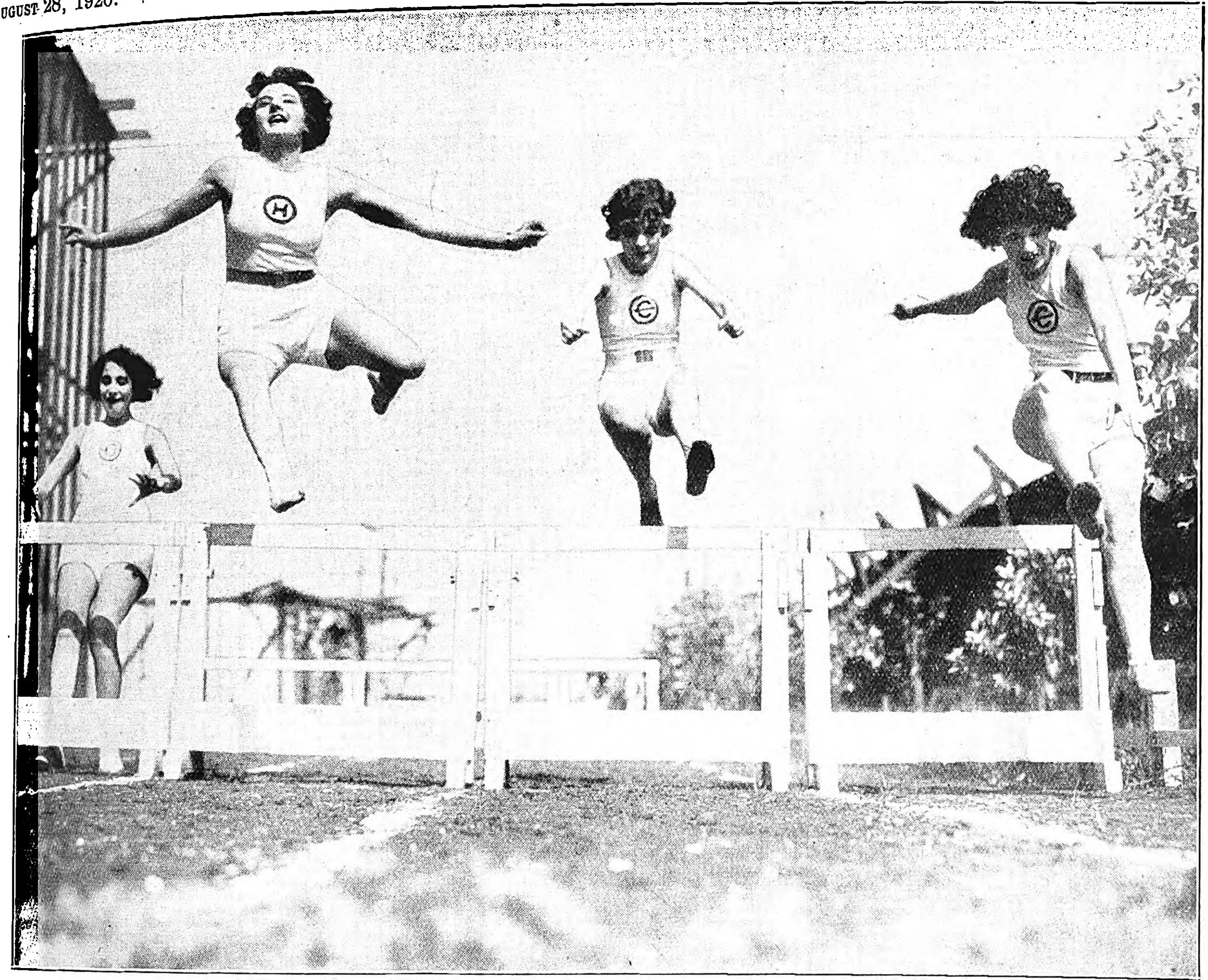

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If girls and women would throw "diets" in the ash and use plain common sense there would be less unhappiness, better figures and fewer stories in the press of girls developing tuberculosis while striving for boyish forms.

Dorothy Mackaill.

In a word, that is the opinion of Dorothy Mackaill, who works constantly with the knowledge at hand that if she goes one pound over 130 she will automatically cancel her very desirable motion picture contract with her firm. But does Dorothy worry over diets in order to stay within her weight limit? She does not.

"When I want to eat ice cream and cake, I eat it," says Dorothy, "And when I want to eat a fine slice of roast beef, I go ahead and eat it, and I do not think of pineapple while doing so, either.

The Folly of Dieting.

"You see a lot in the papers these days about the folly of girls dieting to attain boyish forms. And it is folly. If these girls would just use common sense instead of diets they would be all right and, in most cases, would not get fat.

"The trouble with these girls is that they go out to dinner one night and gorge themselves. Then they lay around for several days, taking no exercise. Suddenly they think of their weight, and then comes a diet that would starve a sparrow. That is foolishness.

I Eat Anything.

"I eat anything I wish, but I eat moderately. Moderation should be practised in anything and everything. And what is moderation but plain common sense? Moderation in eating, plus systematic exercise, which also should be controlled by moderation, and there is no need for crazy diets that break down the tissues and leave the subject a nervous wreck. If these girls would only think for a few minutes before starting their starvation diets, they might save themselves a lot of trouble.

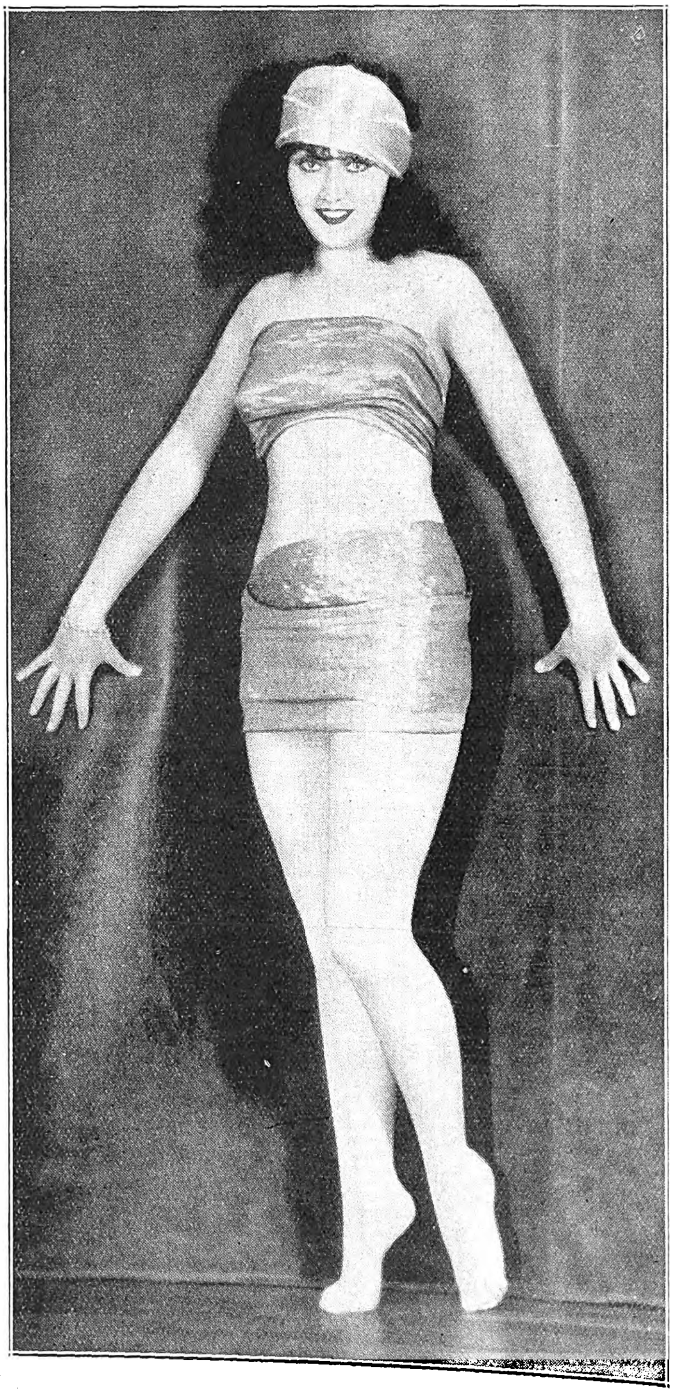
Taking away Fat.

"Taking away fat quickly is done by the breaking down of tissue. If this is done suddenly the girl is not eating enough to replace part of the tissues that have been torn away. Fooling around with metabolic processes is something no girl should indulge in without the constant advice of a competent physician. Tearing away fat from the body can be compared to the removal of decayed sections of a tree. If the tree surgeons did not replace those sections with concrete or other substances the tree would fall to the ground if the amount of decay removed is great enough. It is the same with the body in the removal of fat. There must be new tissue furnished to replace the fatty tissues that have been removed. Otherwise, there will be trouble signs ahead for the person doing it.

I find it hard to get Exercise.

"In my picture work I sometimes find myself hard put to get my regular daily exercise, but I manage to work it in practically every day. For example, while working in a film which we just finished at the New York studios, I did my exercising in the studio gymnasium, which is atop of the studio. That exercise, plus sane eating of excellent foods, keeps me down to the proper weight while working. Between pictures I continue my exercise daily, and continue my sane eating, so that I am always in good physical condition—and this without diets."

Miss Mackaill has a weight clause in her contract which nullifies the contract if her weight goes over 130 pounds.



A delightful dancer is Duane Thompson.

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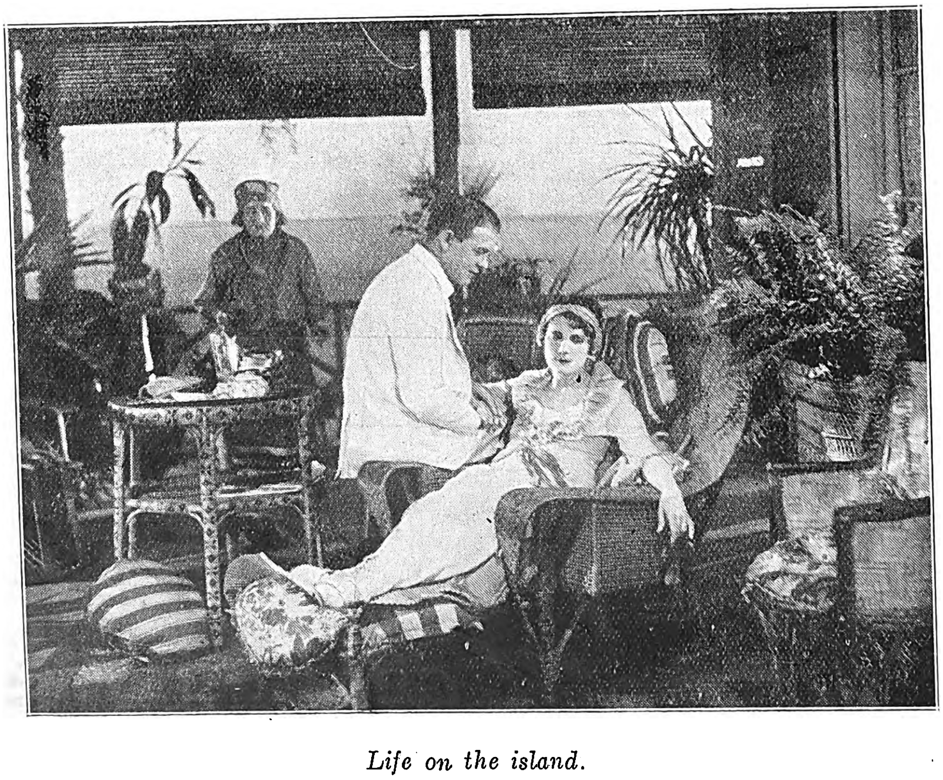
Johnny Moore, the Scottish comedian, who is appearing at the Tivoli, Capetown.



Life on the island.

"The Wedding Song" at the Bijou, Johannesburg.

The story dealing with a band of crooks who plan to rob a young islander of pearls worth approximately a million, "The Wedding Song" comes to this popular house on August 30th.

Leatrice Joy is the weapon the crooks employ to deprive the islander, impersonated by Robert Ames, of his pearls. The plan works well until the girl crook unexpectedly falls in love with their intended victim; then things happen indeed. The scenes range from the coral strand of a tropic isle to the underworld of San Francisco and back again. There are many thrilling scenes that you'll just love in this exquisite appeal. Don't miss it.

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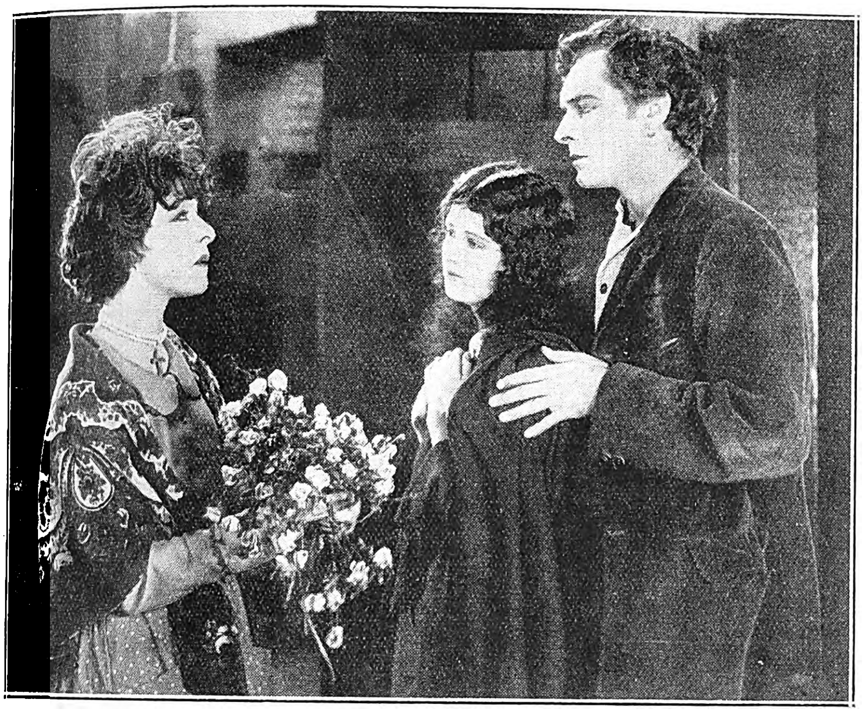
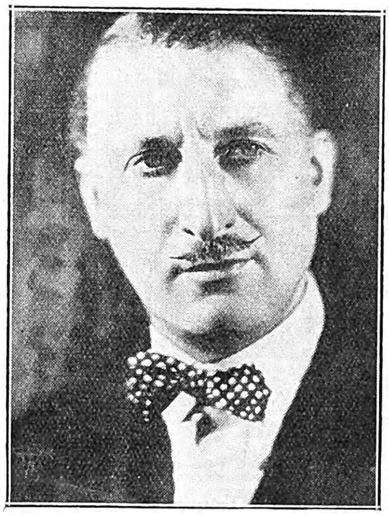


In "My Son" Kazimona's role is that of a mother whose son, once the idol of the fishing village, is being led down the primrose path by a scheming flapper. Two suitors seek the hand of the mother and their loves are enmeshed in her fight to save her son. It is a fascinating story, and comes to the Grand Bioscope, Capetown, on August 30th and 31st and September 1st.



George Fitzmaurice, of the silver screen.

Marguerite Courtot.

RUSKIN STUDIOS
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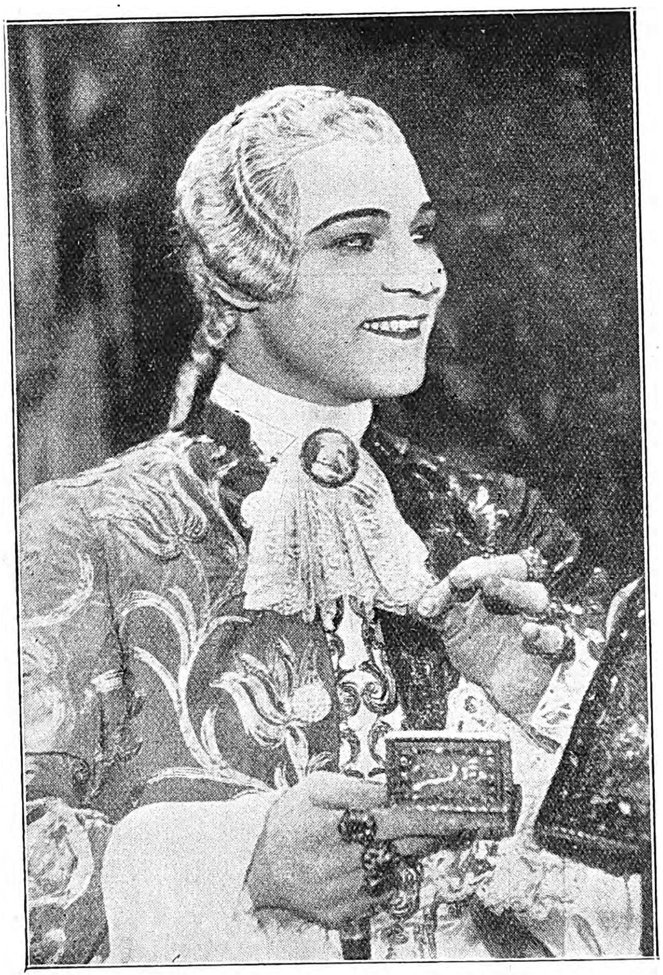
Effie Fellowes, who will be arriving shortly in South Africa.

RED DAISY TEA IS THE BEST—TRY IT.

RUDOLPH VALENTINO



As "Monsieur Beaucaire," in which film he was last seen in South Africa.

The news of the death of Rudolph Valentino on Monday in New York came as a great shock to the thousands of his admirers who filled the "movie" houses. An operation for gastric ulcer and appendicitis proved fatal, and ended a life that had been full of romance both on and off the screen. It was only six years ago that the famous star got his first footing on the films, "The Four Horsemen of the Apocalypse" being the turning point in his career, and audiences will remember the Argentine Tango which captured everyone's imagination. Valentino was a very popular person in filmland, wonderfully graceful of movement, and strikingly handsome; he was "*the* lover," "the sheik" of the silver screen, and as such will long be remembered.

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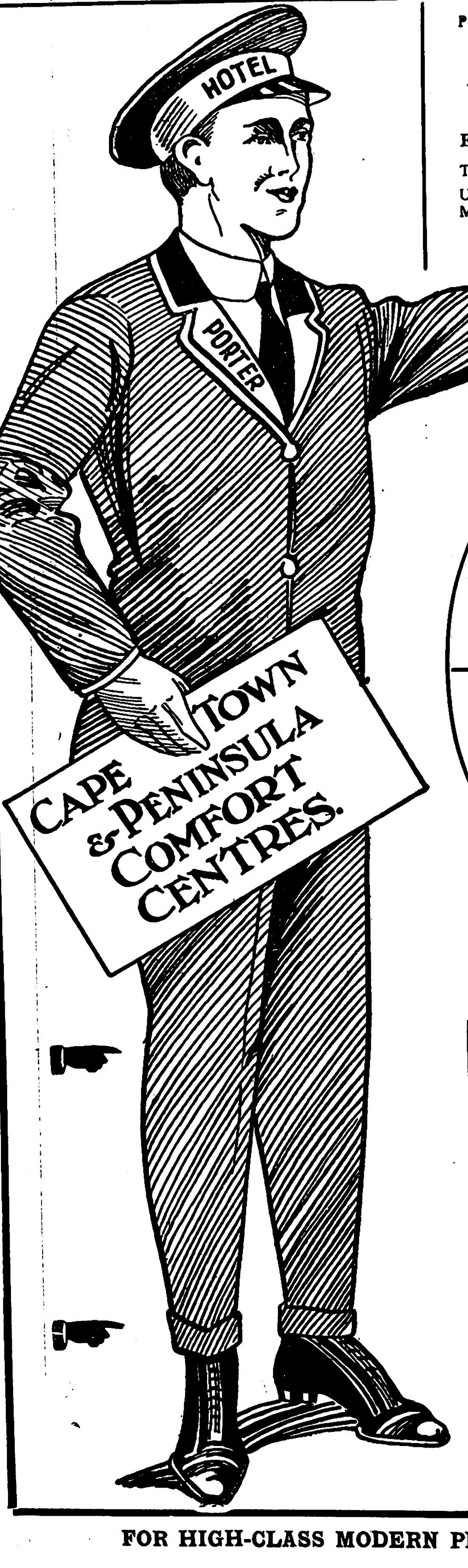

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Racing Notes.

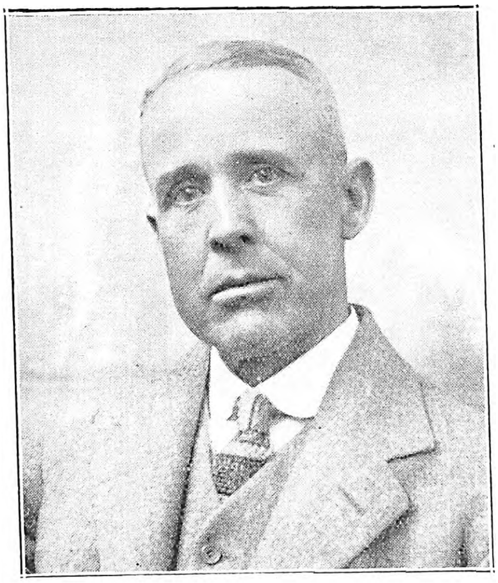
By "*Observer*."

Eland, winner of the Maiden Handicap at the Park on Saturday, is an aged gelding by Cherry Cove, and in his youthful days was used as a lady's hack.

For having caused a frivolous objection to be lodged, L. Kennedy, who earlier in the day had ridden two winners, was fined £2 by the Auckland Park stewards at their meeting on Saturday.

There was no meeting of the executive stewards of the Jockey Club this week, but it is thought that the question of the selection of the "advisory expert for the Transvaal" will be gone into on Monday next.

During the completion of the new six furlong straight at Clairwood, all five furlong races will be run around the turn, and the start will be with the flag. The new order came into force at Saturday's meeting.



Mr. C. A. Eisele, newly-appointed Judge to the Durban Turf Club.

Weights for the big back end handicaps, the Cesarewitch and Cambridgeshire, will be disclosed on Thursday next. Acceptances are due at noon on September 7, which is a day before the St. Leger.

Although the Doncaster St. Leger, the last of the season's classics in England, is not to be run until September 8, Coronach is already an odds-on favourite. The only other seriously considered is the Manton colt, Lancegaye, who ran second in the Derby, which Coronach won easily by five lengths.

With a view to restoring the falling prestige of that club, the stewards of the Johannesburg Turf Club have given the stewards of the Pony and Galloway Club permission to run two horse races at their meetings. To complete this, sanction has to be obtained from the executive stewards of the Jockey Club.

Auckland Park Racing Club have reverted to the old order of paying one half of the jockeys' fees at their meetings. It is expected that some of the other Saturday clubs will follow suit, the change being at the request of the Owners' and Trainers' Association.

Mr. Cyril Friedman, "one of the best," has so far recovered from his recent operation for an internal trouble as to be able to leave the General Hospital. It is now Mr. Friedman's intention to take a recuperative trip to South America, and his host of friends in the racing world are looking forward to the time when he will return to the Rand fully restored in health.

Increased and liberal stakes will be the order at the S.A. Turf Club's meeting at Kenilworth, Capetown, on October 30 and November 4 and 6. The Metropolitan Handicap, nine furlongs, is of the value of £3,000, and the Suburban Handicap is endowed with £1,000. The Milnerton Turf Club is also putting on a fine programme, and between them the two clubs hope to attract the cream of the racing talent to their gala season meetings of October and November.

Owen Sullivan, contemporary with Frank Slavin and Joe Goddard in the days when Australia was rich in heavyweight fighters, is now recovering from the "monkey gland" treatment. Owen, now 67 years of age, had not been in the best of health for quite a time, during which his gaunt, shrunken frame had been a familiar figure on Rand racecourses, where he was employed as a gatekeeper. In his day, Owen was a rare fighter.

From the big bunch of applicants, the stewards of the Durban Turf Club have selected Mr. C. A. Eisele to be their racing judge. And the choice of the Durban stewards has met with the approval of racing folk. Mr. Eisele's experience dates back from 1904, when he became judge at Auckland Park, and, with the exception of a holiday trip to Australia about 14 years ago, he has not only held that position continuously, but has earned the respect and commendation of all those who have witnessed his work. Mr. Eisele has also judged for years on the Pretoria, Springs and Krugersdorp courses. He leaves shortly to take up his new position at Durban, and carries with him the best wishes of numerous friends and the racing public generally of the Rand. At their meeting on Tuesday, the directors of the Auckland Park Racing Club will elect their new judge, and the probabilities are that the choice will fall upon Mr. J. Bigwood, who had been assistant to Mr. Eisele for the last couple of years.

A seven event card is being put forward at Germiston, the first race being set down for 1.20, and the last for 5 p.m. The following should run well:—

1.20 p.m.—Galloway Handicap (C). Seven furlongs.
1, Garboard; 2, Hoar Frost; 3, Judy.
2.0 p.m.—Galloway Handicap (B). Five furlongs.
1, Fanora; 2, Tante; 3, Sybil M.
2.35 p.m.—Rose Deep Handicap (C). Nine furlongs.
1, Satanic; 2, Crofter; 3, Buiter.
3.10 p.m.—Rose Deep Handicap (B). Seven furlongs.
1, Royal Dance; 2, Admiral; 3, Daddy Longlegs.
3.50 p.m.—Rose Deep Handicap (A). One mile.
1, Kherifend; 2, Almeida; 3, Bright.
4.25 p.m.—Rose Deep Handicap (D). Six furlongs.
1, Cruiser; 2, Skinny Liz; 3, Expectation.
5.0 p.m.—Galloway Handicap (A). Six furlongs.
Cherry Stick, 1; Oxton, 2; Hood, 3.

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L. XX., No. 579] JOHANNESBURG, SEPTEMBER 4TH, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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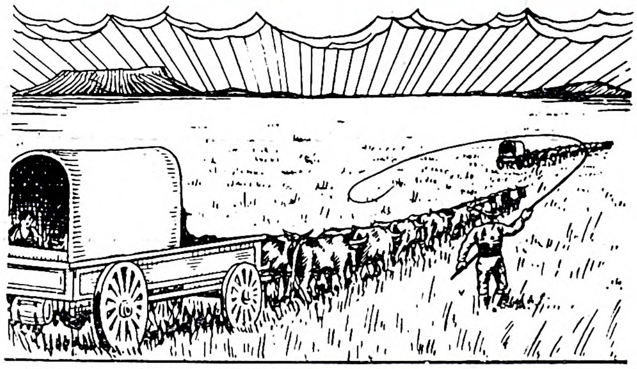

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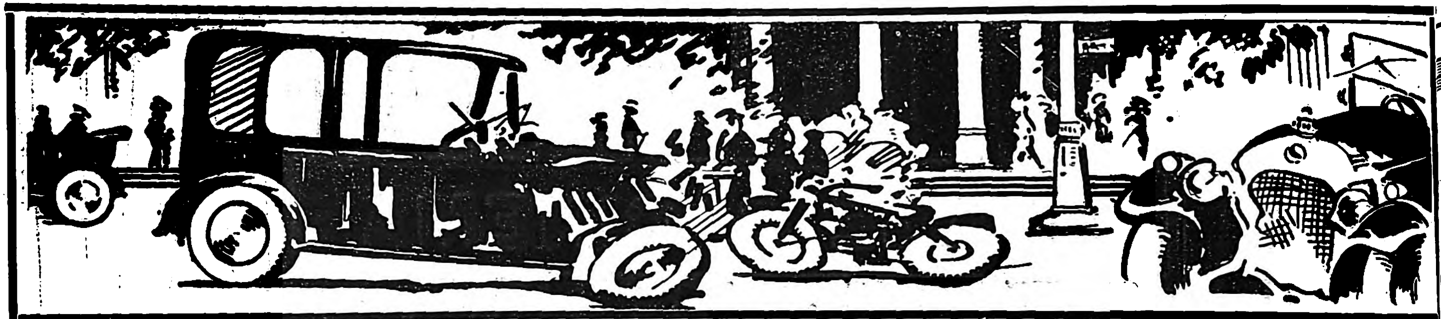

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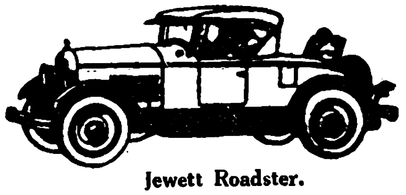

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XX. No. 579. SATURDAY, SEPTEMBER 4TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Hilda Bruce Potter, the clever English actress, who is appearing with such great success in the laughter-provoking play, "A Cuckoo in the Nest," at His Majesty's Theatre, Johannesburg.

S. A. PICTORIAL

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A Cuckoo in the Nest.

To live in the memories of the people, that is perhaps the most wonderful of all achievements. To know that there is a special corner of their hearts to which you can return any day you choose—and so it was with George Wray on Monday evening at His Majesty's Theatre, Johannesburg, when "The Cuckoo in the Nest" was staged for the first time in South Africa. It was a reception that brought the tears very near to the eyes of the bibulous old Major as he bowed again and again.

Laughter !

That's the greatest thing in the world. It's a tonic for all ills, and there is laughter in plenty, laughter in roars, laughter in shrieks, laughter long and loud; men's laughter, women's laughter, all kinds of laughter in "A Cuckoo in the Nest."

He tried to be good.

Beginning in a commonplace-looking flat, the trials of "Peter Wykeham" (Eric Cowley), who "wanted to be good, in fact was determined to be good, and by force of circumstances looked as if he'd slipped off the primrose path with that very fascinating Parisian, "Mrs Marguerite Hickett" (Hilda Bruce Potter), take us through three acts of riotous fun.

A Real Comedy.

The story has been told so often during the past few weeks that one will not weary by repetition, although you will be able to bear the repetition in the theatre, for you will surely go again and again to see Ben Travers' real comedy. For they are not always so funny, these so often alleged comedies, and when you get genuine humour, the real brand, you can stand a lot of it.

No Blowing of Trumpets.

Very quietly the 1926 Comedy Company have entered Johannesburg; there has been little blowing of trumpets, or heraldings that would have led one to expect the really excellent production of the show, (again, by the way, in the hands of Philip D. Levard, whose name is a guarantee on any programme and to whom one salaams humbly), and excellent acting.

A New Comedian.

"The Cuckoo in the Nest" introduces to us a new comedian, Eric Cowley, a comedian of the dude type, and one, moreover, who never forces a line, and is purely and simply naturally funny, no mean accomplishment this on any stage. As the poor bewildered "Peter," who had nowhere to sleep, Eric Cowley gave a magnificent performance and one that has won him instant favour in the eyes of the audiences.

The Lady in the Case.

Hilda Bruce Potter, as "Marguerite," the selfish wife, gave a very good performance and acted and, what is just as important, looked charming. Had either Miss Potter or Mr. Cowley let the audience see that *they* thought the play was funny, all would have been lost; their very earnestness showed their artistry and carried the comedy triumphantly through.

George S. Wray.

And back to Johannesburg came Geo. S. Wray as "Major George Bone," "the wet accumulator," and gave us a gem of character acting such as we shall always expect from him. And, as we said before, Johannesburg rose and told him how glad they were to see him back.

The Cast.

And each and every part was splendidly taken and fitted in like pieces of mosaic into a perfect whole. There was Mina Greene as "Mrs. Spoker," the very self-righteous landlady of the inn, a stern, uncompromising woman this who demanded morality above all else; Hilda S. Shankland as the pretty newly-wed "Barbara Wykeham," who forgave her "Peter" and, we presume, lived happily eve after; Martin Walker, the breezy young curate "Rev. Cathcart Sloly-Jones"; Marjorie Battis, as the suspicious, ver trying mother-in-law; Charles Mortimer, the learned member of Parliament, "Claude Rickett, M.P.," who yet cam to heel in a surprising way when his little French wif called; Angus Adams, who gave a fine character study of "Alfred," and was partnered by Dorothy Burridge as his lady love "Gladys" T. Arthur Ellis, who took the rôle o the rustic "Nooney"; Molly Burns, who was an attractive maid, and Kenneth Gwynne as the dissatisfied chauffeur.

And at the End.

At the fall of the curtain there were bouquets afte bouquets, and the audience refused to go until Philip D Levard, Geo. S. Wray and Eric Cowley had made speeches.

One of the most enthusiastic first nights ever seen in His Majesty's Theatre.

And the Audience.

Among a packed house, one noticed many well-known people, Mr. and Mrs. James Whitehouse were with party, Mrs. Whitehouse wearing a wonderful Oriental tissue gown. Mrs. Errol Hay came in black with long fringes and looked very smart. Mrs. Seals Wood also wore a black gown, of fine laces. Mrs. Juta had on blue and silver Mrs. J. Langley Levy wore a handsome black gown trimmed with dianate. Mrs. Eric Tucker had on cyclamen with an elegant black and gold brocade coat. Mrs. (Dr.) Casse came in rose pink velvet. Mr. and Mrs. A. Youldon, Mr and Mrs. Theodore Marks, Miss A. C. Love, Mr. and Mrs Sive, Monsieur and Madame Emil Levy, Mr. and Mrs Barker, Mr. H. Evans, and Dr. and Mrs. J. Jeffe were among other well-known people.

C. R.

In Other Centres.

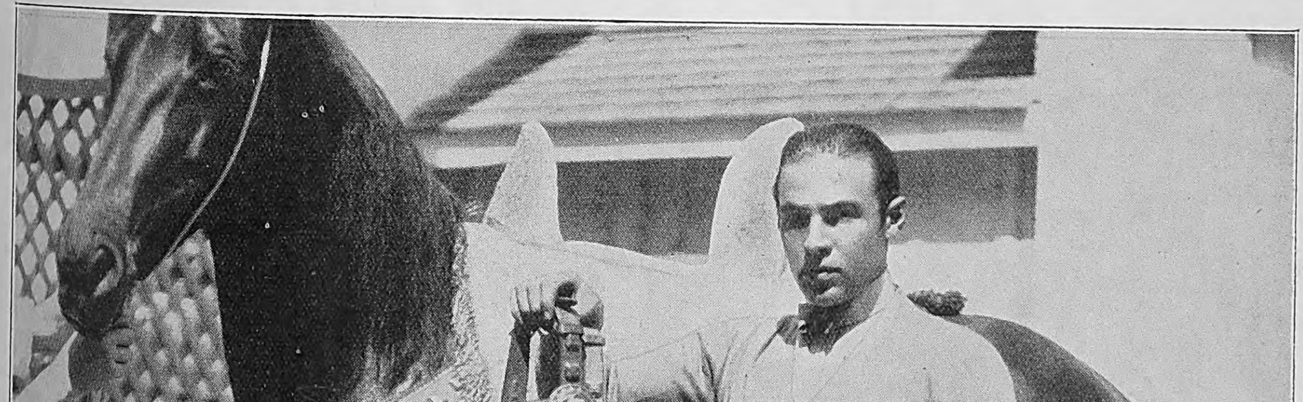
Mr. and Mrs. Dennis Neilson-Terry (Mary Glynne open at Port Elizabeth on September 7th, and remain the till the 11th.

Owen Nares and his company will be at the Palace Salisbury, from September 6th to the 11th.

"No, No, Nanette" opens at Ficksburg on Septemb 6th, at Ladybrand on September 7th, Aliwal North o September 9th and 10th, and Burghersdorp on Septemb 11th.

Taking a close-up of the hand of Rudolph Valentino during the filming of a Paramount picture.

Pola Negri, with whom the whole world sympathises.



Rudolph Valentino, with his beautiful Arab steed, "Querido."

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A scene from "Declasse," at the Carlton Bioscope, Johannesburg, on September 6th, 7th and 8th.

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING 6TH SEPTEMBER, 1926.

Tivoli, Capetown.—(Opening Wednesday, September 8) Rigoletto Bros. and Swanson Sisters, Walter Nilsson, Dorothy Browne, Three Little Maids, Three Equals.

Empire, Johannesburg.—"Mercenary Mary."

Orpheum, Johannesburg.—Fred Lake and Partner, Three Nicolettos.

Grand, Pretoria.—Ross and Jerome.

Criterion, Benoni.—Jack Lane, Dawn Sisters.

Rinko, Maritzburg.—Herschel Henlere.

Criterion, Durban.—Scotch Kelly, Musical Astleys, Daye and Dawne.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Maud Courtenay and Mr. "C," Keith Wilbur.

Apollo, Germiston.—Cyril Shields and Assistant.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Maud Courtenay and Mr. "C," Keith Wilbur.

Empire, Brakpan.—(Friday and Saturday) Johnny Moore, Jenny Roy, Hicken and Rose.

His Majesty's Theatre, Johannesburg.—1926 Comedy Company in "A Cuckoo in the Nest."

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Company of Yiddish Players in their repertoire.

Grand Theatre, Port Elizabeth.—Dennis Neilson-Terry and Mary Glynne will present "The Cat and the Canary" (Sept. 7 and 8); "The Man with a Load of Mischief" (Sept. 9); "The Ringer" (Sept .10 and 11).

Town Hall, Ficksburg.—"No, No, Nanette," the Record-Breaking Musical Comedy (Sept. 6).

Bio. Hall, Ladybrand.—"No, No, Nanette," the Record-Breaking Musical Comedy (Sept. 7).

Gaiety Theatre, Aliwal North.—"No, No, Nanette," the Record-Breaking Musical Comedy (Sept. 9).

Town Hall, Burghersdorp.—"No, No, Nanette," the Record-Breaking Musical Comedy (Sept. 11).

Palace Theatre, Salisbury.—Owen Nares and Marie Polini will present "Grounds for Divorce" (Sept. 6 and 7); "The Last of Mrs. Cheyney" (Sept. 8, 9 and 10); "Diplomacy" Sept. 11).

"Mercenary Mary" (Irene Shamrock) and "Jerry" (Hal Collins) rehearse the "compromising scene."
[Photo: African Film Productions, Ltd.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

Constance Talmadge wears Sixteen Ounces of Clothes.

Constance Talmadge has just arrived in England with her husband, Captain Alastair Mackintosh. This is practically the beginning of their honeymoon, as Miss Talmadge was married while she was in the midst of her latest picture, and had to finish it before leaving California.

Miss Talmadge, or Mrs. Mackintosh (she will always be known by both names) bought her trousseau in America. When she stepped off the boat in England, she wore sixteen ounces of clothes, for the latest decree of fashion is that the combined garments worn by smart women must not exceed twenty ounces. Fifty-five seconds to put on the new garments that combine stockings and lingerie. Miss Talmadge has a slip-on frock for day and evening wear that can be donned in twenty seconds.

Considering the fact that Miss Talmadge has had to wear heavy velvet dresses, a sable coat and fur overshoes in her latest picture, which is laid in Russia during the winter months, she is doubly glad for the present fashion decree for fewer and lighter clothes, rather than the kind worn by her great-grandmother, which weighed a little more than thirty pounds.

Anne Cornivall goes on holiday.

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8/11

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Tex McLeod.

"Wal!" said Tex McLeod, when I asked him had he been in South Africa before. He arrives here shortly and opens on September 6th at the Criterion, Durban. "I guess I know that country pretty wal. I was out there in 1922, and gosh! but it's a fine place. I don't know that there is any other place I am so keen on rolling back to.

"What've I been doing since I left little old South Africa?

"Wal! I guess I've been covering a good bit of the world's surface since then. I've been to Australia, and then back to America, and then here to England. That was my second trip to Australia; the first was in 1912, when I joined Bud Atkinson's Circus. In that there company there was a young lad, a protegé of mine, Hoot Gibson by name. Heard of him? Wal! I guess you have; he's the finest cattle roper in pictures at this moment. He got his first training with me, and I may say I'm glad to know him—he's a champion, that lad.

"Where was I born?

"Wal! I first saw the light of day at Gonzales, Texas. I'd a queer mixture for parents, my father being Scotch and my mother Spanish. All my mother's folk were ranchmen, and I was brought up to raise cattle. Colt-breaking appealed most to me, and I spent most of my time in the corral, which I believe is your word for paddock. Soon I was roping and throwing mules all over the place. Ever ridden a mule? No? Wal. let me tell you, a mule is the best riding animal in the world for long journeys and desert rides. I've a fancy that the South African zebras can be trained to do the same kind of work. They tell me in South Africa that this is a mad idea, but I contend that the old pioneers could have done it had the need arisen. And so, if an old pioneer could have done it, I don't see why *I* can't. I'm going to have a try, anyhow.

"Later on, I got a job with a circus as a champion rope-thrower and colt-breaker, and then I took to spinning ropes and yarns in the music halls.

"I read up all the humorists of England and America, and I learnt most of my business from them.

"Ever read Mark Twain? Wal! there now, I think he's one of the finest humorists the world has ever known. I think all boys should read his books.

Johnny Moore, the Scotch comedian, will be at the Empire, Brakpan, on September 10th and 11th.

Back at the Alhambra.

George Carney received a great welcome at the Alhambra in mail week in the rôle of an American from Chicago, a real Bowery lad who is looking for a job as a dancer. This new scena was a great success, and, on being recalled, George gave "On Saffron Hill."

Without Mercy.

The story is centred around a mother and her daughter, with the daughter in love with two men. One man, an unscrupulous schemer, has the girl infatuated with him even as he had the mother in the days of her youth. The mother, knowing this, and still bearing on her body marks of brutal treatment at his hands, tries to direct the girl's affections to the other man who really loves her.

The combination of events that lead up to the unmasking of the villain, abound in action and thrills, and keep the spectator on his seat's edge throughout the entire showing. Murders, explosions, and elections are but a few of the gripping and harrowing incidents that combine to make "Without Mercy," coming to the Grand Bioscope, Capetown, on September 9th, 10th and 11th, a drama of rare action and heart interest.

The girl is in love with an unscrupulous schemer and will hear nothing against him.

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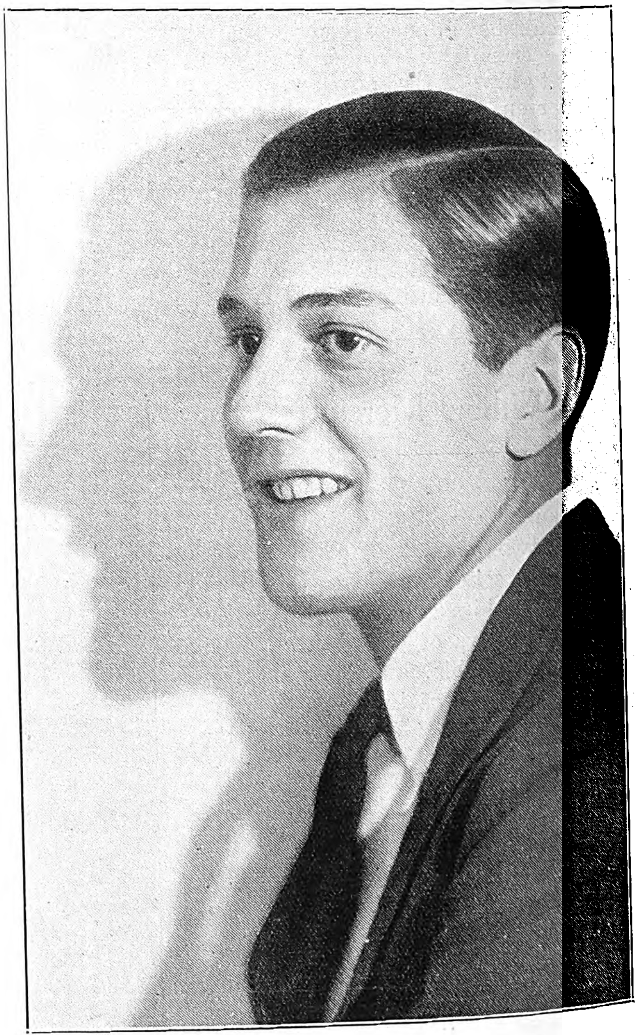


Carl Bernard, although very young, has done some excellent work in Africa with the Neilson-Terry Co.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

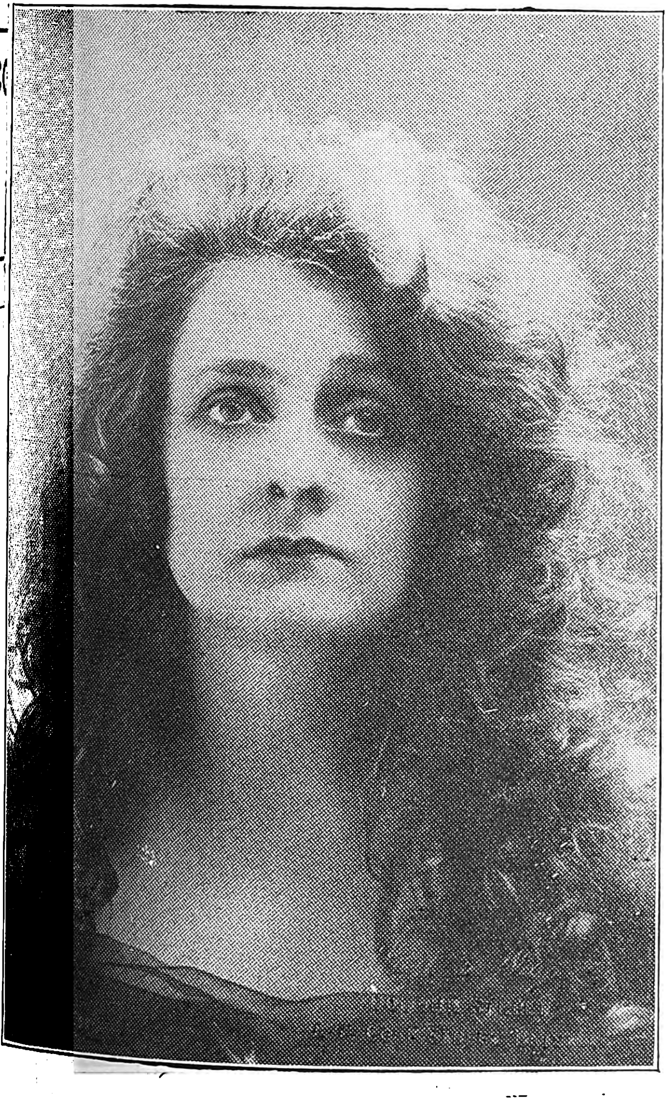
M'Lita Dolores.

Many of you—in fact, all of you—I think, will remember that delightful child actress, M'Lita Dolores, who was in South Africa not very many years ago, and now she is returning on September 20th. You will remember her flaxen curls and bright round cheeks, and her delightfully droll and childish way of telling a story and singing a song. Since her return from South Africa, this delightful artiste has been playing at the various theatres in her own act, and also at the Apollo in the excellent revue, "Listenin' In." After that, she played lead in such plays as "Broadcasting" and "Tip Top Topics," and then she had a long tour on the variety stage.

It is very pleasant to remind Miss Dolores of her first trip to South Africa, for her eyes light up and her whole face sparkles at the memory of her delightful time there.

She Loves South Africa.

"I remember most," she says, "the hospitality of the people. Oh, I love that country. Do you know, that I was sent five times to Capetown, and each time I returned to it, I liked it better. I remember very clearly that flat-topped mountain behind the city and, away behind the mountain, the round bays, where the sea beat in so fiercely against the cliff, and where, by the way, I bathed and swam many times.



M'Lita Dolores.

"Oh, yes, I am looking forward very much to my return trip, and hope that the South African audiences remember me kindly."

Always interested in the Stage.

In answer to my question as to whether she had always been interested in the stage, M'Lita Dolores smiled. "Always," she said. "Ever since I can remember. I used to sing and dance at school concerts, and I had a dancing master when I was eight. At twelve, I audaciously agreed to arrange the dances in a big concert the school was giving. By a stroke of luck they were successful. If they had not been, I think I should have been so disappointed that I would have taken up some career well away from the vicinity of the theatre.

I have lived in France.

"I was lucky enough to be taken abroad and to live a good deal of my life in France. You know, I think the French stage gives even more excellent training to young artistes than the English. In France, I was taught to do everything, and when I tell you that everything included trick cycling, singing, dancing, acrobatics and playing parts, you will see that I had a fairly comprehensive training. I ascribe my success in character parts to those early stage

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instructions. You know, I feel my parts so much. If I am playing a character who speaks broken English, it is no good at all to expect me to be other than half French. I so live to my parts that, even off the stage, they surround me and influence me.

When I have a Short Dress on
and my hair down in long curls, do not, I beg of you, speak to me seriously, for then I am only a little girl and cannot understand grown-up ways. When I was playing the part of an old lady in 'Tip Top Topics,' I got so much inside the character that I actually felt pains in my knees and back. You will say that is carrying emotionalism to great lengths, but it is true, nevertheless. What would happen if I had the part of a bed-ridden invalid, I really do not know. I should probably feel too ill to even come to the theatre!"

Miss Dolores made this little remark laughingly. There is no doubt at all about her coming to the theatre every night. She is a most ardent enthusiast as far as work is concerned. Quite simply and sincerely, she says that she lover her work better than anything else and, when you hear the long list of things M'Lita Dolores does love, you will realise that her work stands in a very high place.

A Beauty Competition.

Arlette Marchal, beautiful French screen player, once won a beauty contest by being pushed into the competition from the side lines.

It happened at Aix-les-Bains, in France, where Mlle. Marchal had been sent by her physician following a breakdown brought on by the loss of her sister and brother during the world war.

Fully recovered in health, she was preparing to return to Paris. The night before her departure she visited one of the dance pavilions with an American friend. Unknown to her, a beauty contest was being held, and on this particular night the final selection was to be made.

Arlette Marchal.

When the candidates lined up for the verdict, her friend pushed her into the group, and she was persuaded to remain. Three hundred votes were cast, and she received 275.

The prize was a jewelled bracelet, which is yet her most prized possession, for it was the first piece of jewellery she ever owned. She was thirteen years of age when the war came, and jewellery was an unknown quantity for several years thereafter.

Back in Paris, she was persuaded to carry a letter of introduction to a leading French director, who invited her to a reception that was to be held the following evening. He told her that some day he would give her a screen test, and on the success of that test would depend her chance for screen work.

Miss Marchal went to the reception, and a few days later called on him with the hope of getting a screen test.

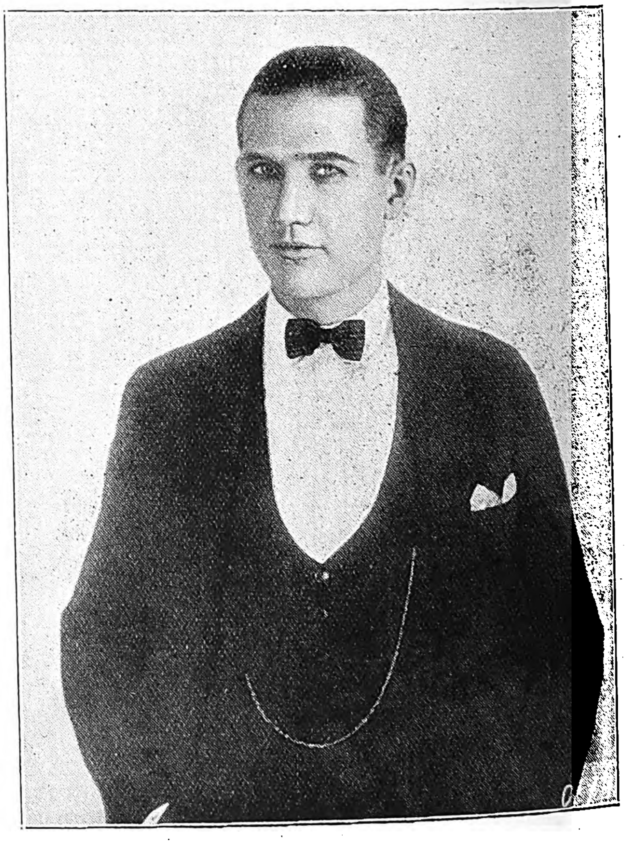
When she came into his office, his first words were: "You are all right for pictures. You screen splendidly."

"But I have not taken the test as yet," said the girl.

"Oh, yes, you have," he said. "I screened you the other night with my guests at the party."

Later, Miss Marchal learned that he had a camera concealed, and had made many tests at other times in this way.

Dorothy Brown with her piano accordian and



Walter Nilsson, the daring unicyclist, are to open at the Tivoli, Capetown, on September 8th. You'll never recognize Walter on the stage by this picture, not a bit.

Alice Day's Odd Talisman.

Alice Day, the dainty star, has an old talisman—a little silver owl's head. One day, when Alice first came on the lot, she was rummaging around in the property room. Way back in the dark corner of a shelf, she saw two shining little eyes peeking at her. She drew forth the trinket and pinned it to her dress. That very afternoon she was given her first big part. Although the wistful little star and comedienne is being starred, she still wears the owl's head, and no matter what the characterization, she is never without her mascot. "I like him because he looks so wise," said Alice one day. "He seems to remind me that there's such a lot in this big world to work for and to learn."

A pretty Pathe star, Carmelita Geraghty.

"East of Suez" Riot of Colourful Settings.

"East of Suez," Pola Negri's starring picture, which will be shown at the Alhambra, Capetown, on September 6th, and the pictures of which are on our centre pages, challenges, for colour and richness, anything ever before seen on the screen.

The settings included in the picture, which was adapted by Sada Cowan from Somerset Maugham's stage play by that name, show a magnificent Chinese house-boat furnished with gorgeous Eastern hangings, idols of bronze and rare Chinese carpets; a Chinese garden; a Chinese temple, which rivals in magnificence the famed places of Pekin; scenes on an ocean liner and an amazing array of fashion which contrasts the modes of both Paris and the Orient.

Among the tense dramatic situations which are developed by the story are scenes between two men and a woman with a glass of poisoned wine; the intrigue of a powerful Chinese nobleman in his efforts to win a foreign bride; the exciting moment when Pola Negri, as the persecuted heroine, throws herself from a house-boat into a river in the dead of night, and many additional scenes said to contain enthralling human interest.

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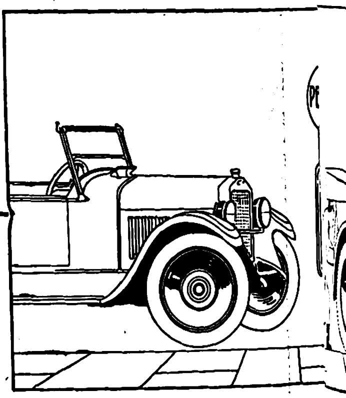

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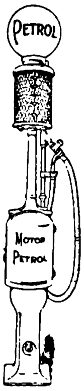

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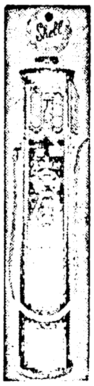

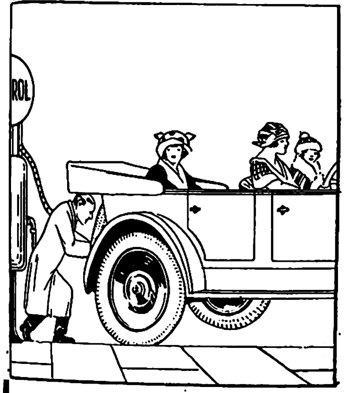

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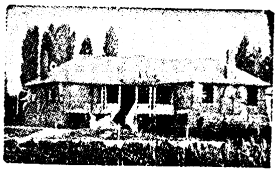

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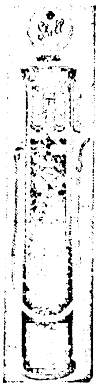

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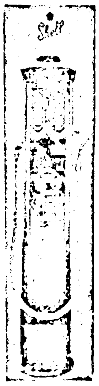

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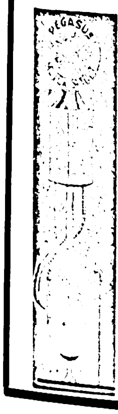

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a thirst—

Rudyard Kipling.

Pola Negri, who is said to be
Valentino, will appear a
Septe

EAST

A RIOT OF CO

"Amah," an old Chinese nurse, claims to be "Daisy's" mother.

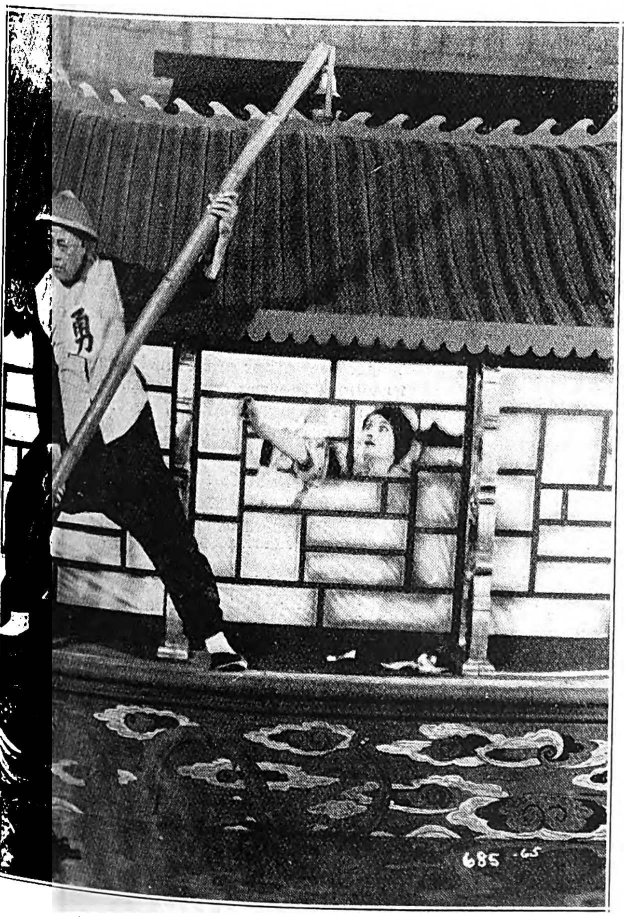
"Daisy" (Pola Negri) sails for China to meet her father.

s said strated over the death of Rudolph
will a the Alhambra, Capetown, on
er 6th in

ST OF SUEZ

OT ORFUL SETTINGS.

"Daisy" (Pola Negri) mocked at him and his infatuation for her.



"Save me!" she cried, but the boatman took no notice.

There was some devilry afoot.

LONDON THEATRES.

None but the Brave.

We have a new comedy at the Garrick Theatre, called "None but the Brave," with the well-known Huntley Wright in the lead. This play, which has lately been transferred from the Q Theatre, is by two new dramatists and has been produced by the well-known Graham Browne, who will be remembered for his delightful productions with Marie Tempest in South Africa. The great success of Huntley Wright in this new play has robbed him of a good part in the forthcoming production, "Sunny." In his speech of thanks, the actor told the audience how, having been so nervous about the first performance, he had woken up in the morning and found himself fighting just as he does in the play. He imagined that, when he found his hands all wet, his half-waking thought was, that they were covered with blood. The truth was that he had been fighting his early morning tea!

Noel Coward Incorporated.

I have already told you so much of Noel Coward that you will be interested to hear that he has formed himself into a public company, registered in America. He calls himself now "Noel Coward Incorporated," and he, naturally, is the principal director. The other two members of the company are an American woman and a young man whom Mr. Coward brought back with him from the United States. I saw them all lunching together the other day, and asked, "Was there a board meeting taking place?" "Yes," replied Noel Coward, "we feel more incorporated than ever." When they go to the theatre, all the shareholders of the company occupy the same box, and, judging by the way they sit in earnest conclave, one imagines that there is a new play brewing. Noel Coward's latest success, "Easy Virtue," continues to play to packed houses, in spite of the warm weather.

The success of Jose.

You will be interested to hear of the great success on tour of José Collins, who was for so long the musical comedy idol of the London public. She is singing better than ever, and, as the proceeds of her concert party are being devoted to paying off her debts, it cannot be many weeks at the present rate before her bankruptcy is wiped out. She is looking more charming than ever, and retains her old vivacity and allure.

José Collins.

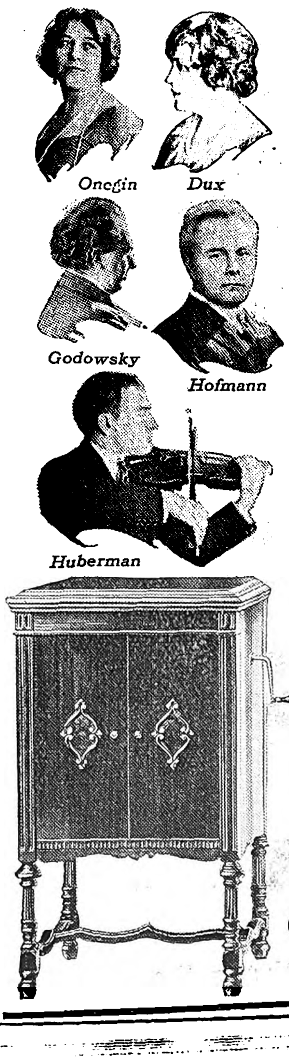
A Clever Australian.

Theatre-goers are clamouring to know why Gladys Moncrieff, the clever Australian who made her *début* in "Riki Tiki," has not continued to delight audiences. Her singing and acting almost saved the play that was doomed to failure from the beginning, and everybody who heard her sing, wants to see her in a new part.

The Constant Nymph.

Most South Africans have read and enjoyed last year's best seller, "The Constant Nymph." This book, by Margaret Kennedy, has been dramatised by the author and Basil Dean, and is shortly to be produced by the latter. Several people have been suggested for the part of Tessa, the wilful, half-Italian young heroine. Among those suggested, Edna Best and Tallulah Bankhead have been prominent, and it has now been decided to give the part to Miss Best. If the play is half as great a success as the book was, the people in the box office and the general public should be equally pleased.

Edna Best.



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Iris Delysia, Vera Tamarowska, and Alfred and Leonid Stroganoff in "La Revue de la Danse."

Everybody, whether or not they are dancers themselves, enjoys seeing a stage dancing act, because it is so different from the conventional fox-trot and waltz.

We are all able to appreciate the brains which have conceived the intricate but perfectly synchronised steps, the skilful execution of the creative thought by artists of undoubted talent, and the beauty and the colour of the whole.

It is for these reasons that the popularity of dance acts is universal and not confined solely (as would, perhaps, seem logical) to frequenters of ballrooms and dance halls.

An Artistic but Entertaining Act.

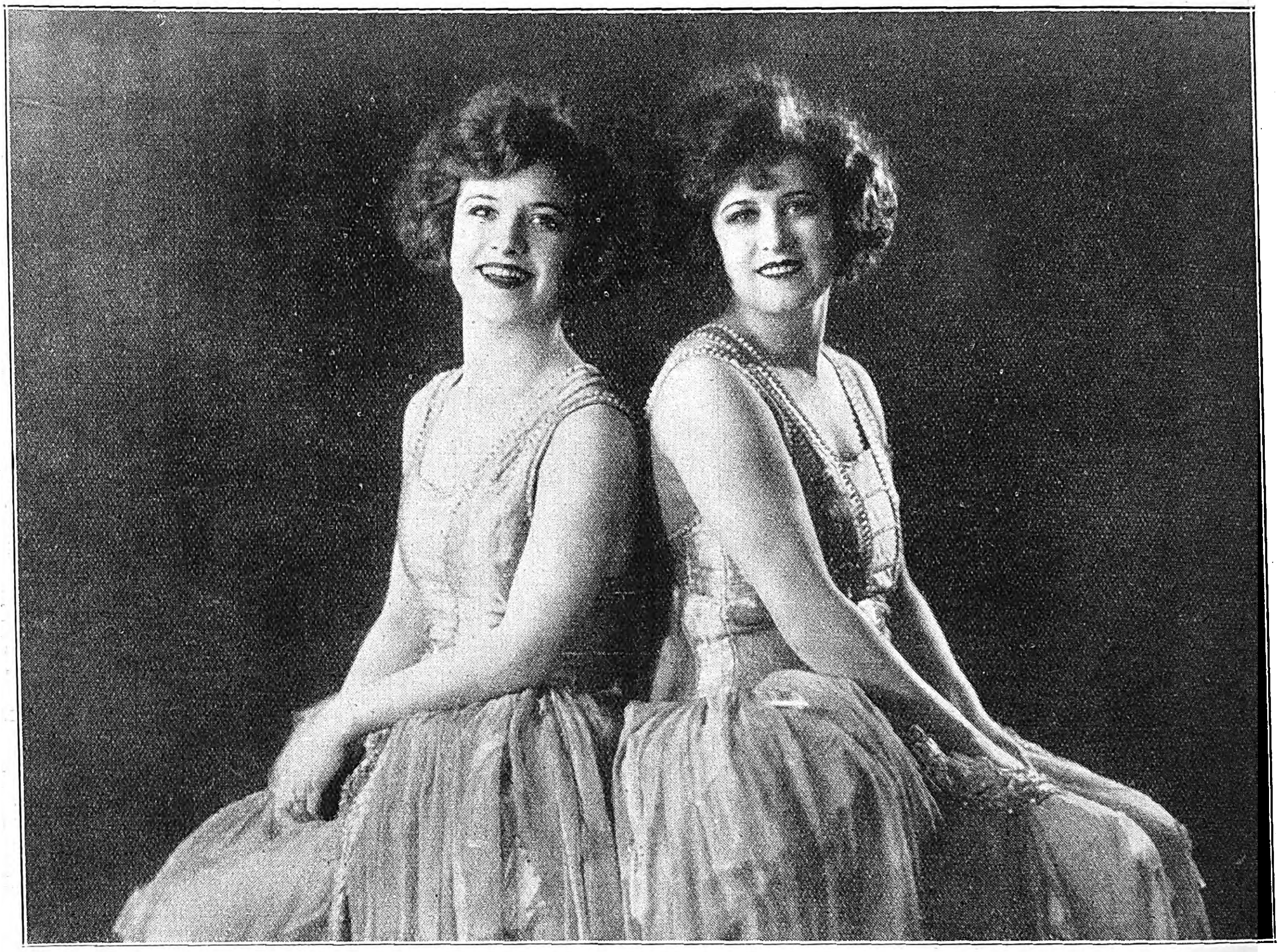
One of the most brilliant of these acts, "La Revue de la Danse," will be arriving in South Africa on September 20th direct from sensationally successful engagements at the Coliseum and the Alhambra, London.

Fully recognising the necessity for variations of style and character, no less than nine entirely different dances will be given by these gifted exponents of the terpsichorean art, ranging from an Assyrian fantasy to the Charleston—a terrific leap, indeed.

You will be thrilled by the litheness and grace of their every movement and the wonderful dresses worn by Iris Delysia and Vera Tamarowska. Many of these are composed entirely of ostrich feathers, and their travelling wardrobe consists of 100 gorgeous costumes from Paris.

Vera Tamarowska and Leonid Stroganoff.

THE SWANSON SISTERS AND—



Letty and Hetty Swanson.

[Photo: Jane Plotz.

A Star Act.

Stepped right out of a page in a fairy book, they might have done, these golden-haired little ladies in their dainty gowns. Hetty and Letty, let me introduce them to our readers, many of whom have seen their act in some of the places they have already visited in South Africa. And, of course, theirs is one of the most important of theatrical bookings, for they have a wonderful name.

And now they are going to Capetown on September 8th, to open at the Tivoli there, together with the Rigoletto Brothers. Apart from the personal charm of the sisters, and the personal charm of the brothers—oh! yes, they have a great deal of charm these two black-eyed, raven-haired men, eh, ladies?—the keynote of their act is "versatility."

Against a background of black and gold and cyclamen curtains, they show a bewildering number of things. The sisters sing dainty little songs to their ukeleles, look perfect dreams in their wonderful gowns, and are just two joyous young girls who "want you to be happy, too."

The Rigoletto Brothers present juggling, Chinese tricks, illusions, plastic poses, acrobatic feats in a manner that is astounding, and finish up with their one-man band, which is a riot.

They were very upset over the news of the death of Rudolph Valentino, for they are very friendly with most of the film stars; in fact, Syd Chaplin is one of their greatest pals. Letty has done a good deal of film work, but prefers

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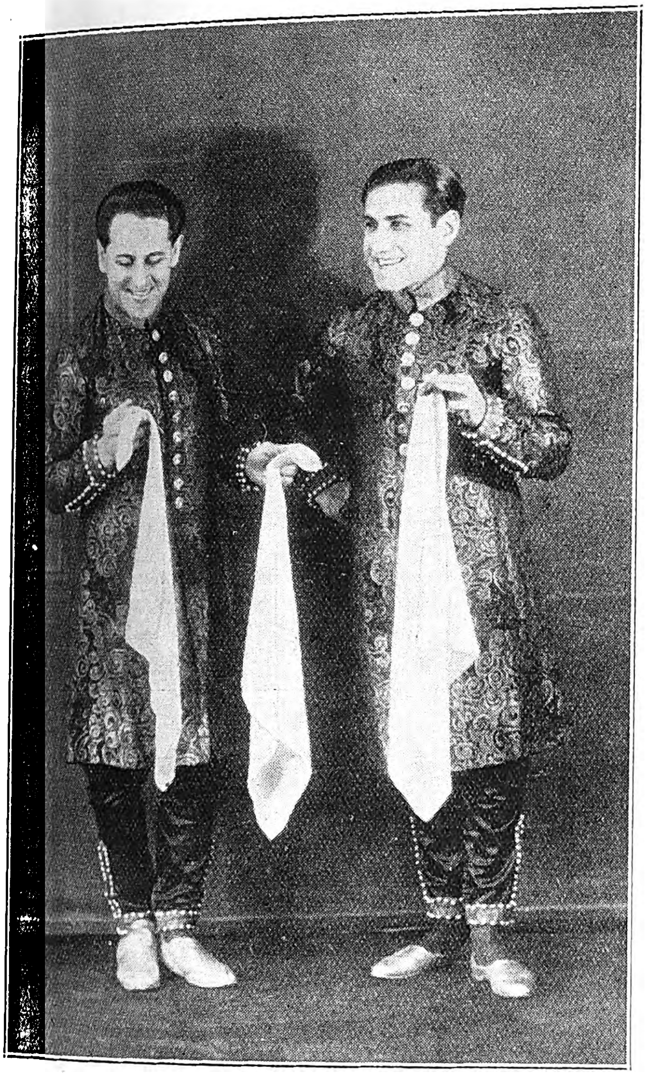
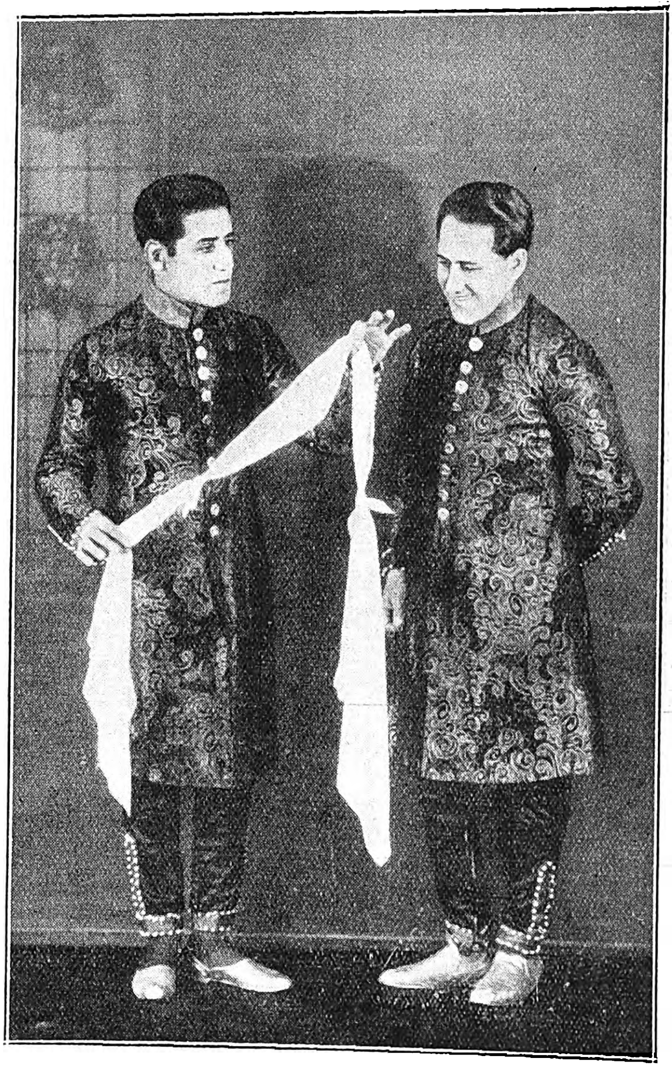
—THE RIGOLETTO BROTHERS



"Charles," says Henry, "here are the handkerchiefs."



"And now they knot themselves."

[Photos: Jane Plotz.

the halls and the lights and romance to the black and white of the silver screen.

The Rigoletto Brothers are the first of their family to go on the stage. Their father was a wood carver and a strict man with his two sons. But seeing the way they continually practised juggling, physical culture and music, the mother encouraged them in their desire. Then came the visit of a well-known performer, who wanted some very fine carving done, and the Rigolettos had their first try out at Carlsbad, and made good. Since then they have travelled extensively and learned new tricks from Hindoos, Chinese, and almost all the people of the world, as you will realise when you see them. They met the Swanson Sisters in England, joined forces—and *Viola*! Tivoli Theatre on September 8th.

C.R.

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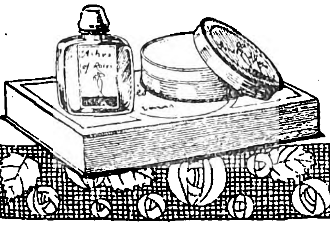

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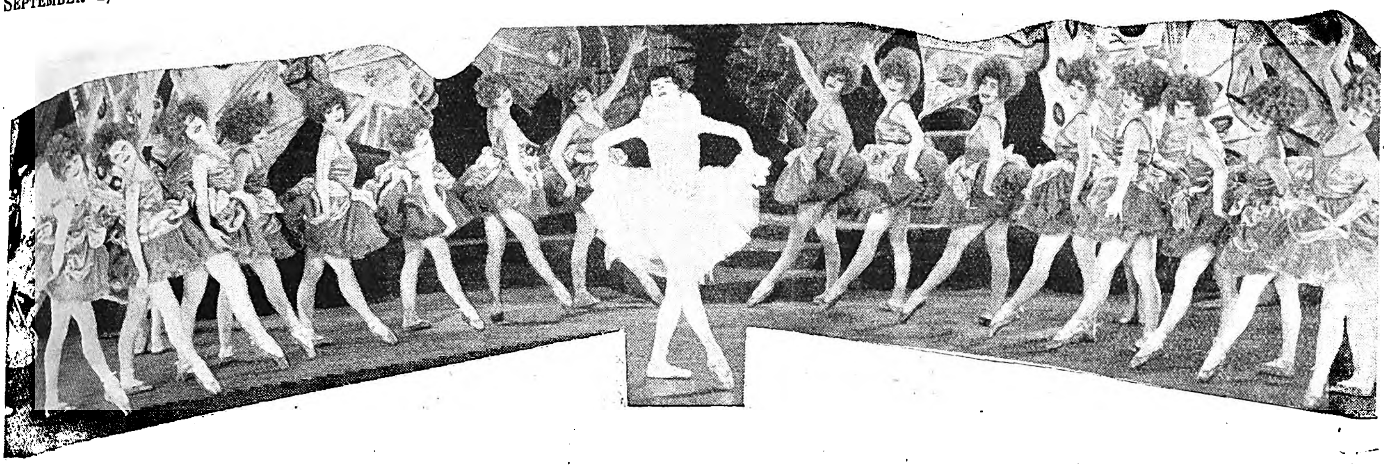

Pamela Passes.

London, 5th August, 1926.

"Benk 'Oliday!"

Ugh! The only possible way to enjoy it thoroughly is to stay in London, because nearly everybody else goes away from London. The papers print bright accounts of the "sunny and spacious beaches of Margate and Southend," and beside them they show photographs of a long strip of something—it is difficult to tell what it is—covered entirely with humans. There does not seem to be room for a sheet of paper or a lemonade-bottle cork between the people. The babies have to be put on shoulders or on top of esplanades, because there is no room for them. After long searching, you recognise—or you feel it in your bones—that the strip is the beach at Margate (or Southend). It is a horrible mess. Even the sea seems to have receded and curled up its fastidious lip intolerantly. One wonders why children are taken to such places, and why the poor deluded darlings set forth armed with buckets and spades and bathing drawers. For there is no room for castles and sand-pies, and the brittle shingle must cut their small feet horribly. Oh, popular English seaside places, how desolate you are!

But London—Oh, London is a lovely place on August Bank Holiday. She is like a mother who is happily absent from her children for a long drowsy day. She sits with folded hands and dreams, her head nodding comfortably. The people from the provinces, who seize this opportunity of seeing their grey mother, do not disturb her. She dozes to the burr and hum of their broad voices.

"Eh, m'lard, but this bates ev'n Blarckpool!" they say, and take off their hats to scratch their heads under Big Ben. They stand open-mouthed for hours watching the gyratory traffic in Trafalgar Square and Piccadilly Circus, and generously concede it one point more than the Giant Switchback in the city of their dreams.

Heard this one?

I heard two Midland men talking just by the Cenotaph. One was evidently condoling with the other for the recent loss of his wife.

"Eh, but she looked fine, lard, at the last. A rare corpse she made."

"And why shouldn't she?" answered the afflicted one. "She'd just come back from Blarckpool!"

Eheu!

The Elephant Called Minnie.

To-day comes the news that the Zoo animals are suffering a dreadful aftermath of the Bank Holiday. Some arithmetician computed that the elephant, called Minnie, must have eaten the following amount of food:—

480 currant buns, 11,250 monkey nuts, 2,880 cream biscuits, 1,920 fruit drops, 1,440 apples, 960 sponge buns, and 480 sandwiches.

A meal to make even a very hungry little boy quail. Minnie is suffering horribly to-day in the region where green apples go. And the monkeys are all so bad-tempered from over-eating that each has had to be separated from the others in a sort of small penitentiary. It is not safe to mention food to any of them. Poor dears, I know the feeling. Once, many times, on board ship—well, let it go.

The Unwanted Child.

The poor little inoffensive threepenny-bit is getting it in the neck. It is the unwanted child of the English mint. It is also very scarce. When I first arrived here, I compiled a list of things one never sees in England, and amongst the first ten was the threepenny-bit. Why? I do not know. Threepenny-bits are not popular in England, and now there is a cunning movement afoot to stamp out the innocent silver things. In their stead we are to have more coppers—save the mark. Now threepenny-bits are much nicer than pennies. There is a romance about them which the mundane penny can never achieve. They are fairy coins, they leap and slither about pockets and purses with a sort of elfin devilry which endears them. They hide for months and then peer out of cracks in linings. There is a sort of small, fat laughter about a threepenny-bit which is very enchanting. They have always had a peculiar fascination in them since the day when I had my first tooth out. I brought home the infinitesimal fang from the dentists and put it in an egg-cup, and when I went to find it next day I found that the fairies (whose names were all Margaret) had changed it into a gilt pig (whose head came off and disclosed a tummy full of pink and white sweets and a threepenny-bit! Joy! And always after that, when a molar was removed, it changed mysteriously into these two delightful things. Is it any wonder, then, that I love the little coins. I shall drop many a tear over their melting-pot grave when eventually they pass from us. I live in dread that we shall soon have nickels and dimes to spend. Rather than that I would willingly carry about with me large grey linen bags full of pennies.

On Green Peas.

How would you like to eat green peas plucked from a crop which grew from peas two thousand four hundred years old? That's what I did to-day. It is not the peas which are extraordinary, but their ancestry. Had I eaten ordinary peas, I should not have bored you with the news. However, these peas are the direct progeny of a handful removed from the coffin of an Egyptian mummy which is believed to have been buried before 500 B.C. When the mummy was unearthed, they were given to the pastor of a Norfolk village, who planted them in his garden. They flourished amazingly, increasing each season. And now the whole village grows mummy peas. The pods are rather like small fairy canoes, and each pod has seven peas, no more and no less. Eating them is such a historic thing to do that it feels rather like nibbling a bit of the Doomsday book or one of Euripides' plays in manuscript. It seems a sacrilege, somehow. But the seven little fat brothers in the large bed

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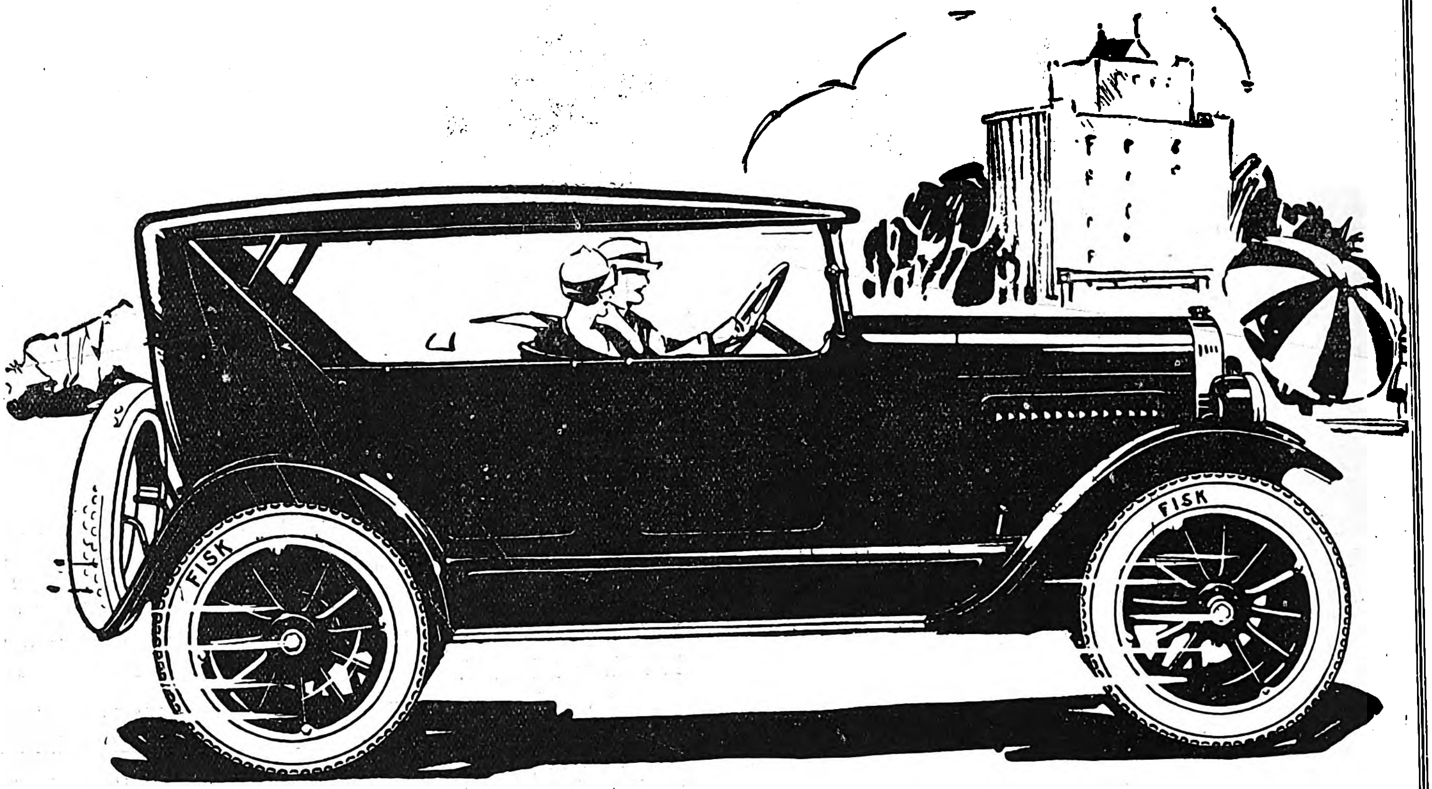

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are very tempting—like green succulent Buddhas amazingly multiplied. I hope the mummy didn't mind her (or his) peas being stolen, and that some terrible blight will not come upon us. Shall I, I wonder, suddenly go into a deep trance and speak with the voice of the past, telling unutterable secrets? Or will some cloud descend upon me and, clearing, reveal nothingness? Shall I be given understanding of the speech of birds? No, that would be anti-climax, for I always had that. Well, I'll risk it. The mummy peas were very good, good enough for many risks.

I'm going to Ireland.

I wonder if you know how difficult it is for me to write this letter. Why? Because I am on the brink of going to Ireland. A few hours and the train will be bearing me to Holyhead, and thence, after unmentionable distresses connected with the sea, the little churning boat will land me on the shores of the Irish Free State.

I shall go to Athlone, and thence into Galway and to the Arran Islands. Perhaps I shall see the lake isle of Innisfree; most certainly I shall see Leenane, whose name has been a poem in my heart ever since I could speak it.

Do you wonder that I can't be mundane, and me with my feet touching the earth in an odd place.

A blessing on your house, gentle little friends!

PAMELA TRAVERS.

Years Ago in Africa.

Many patrons of the theatre of a few years back will remember Phil Phillips, the tall lad who toured with Dan Leno, junr., in "The Orchid" and many other musical shows played by a juvenile company. Phil is in Australia, teaching the ballet girls and doing speciality dances in "Mercenary Mary." Phil was only 11 when he visited these shores last, but he made a host of friends. Since then he has done many things, including managing a skating rink and giving exhibition dances there (he was always the pride of the rest of the company in those old days when the Durban Rink, in West Street, was *the* place); played for Stanley Lupino at the Hippodrome when Stanley was ill; did his bit in France, and has done well on the halls and in pantomime ever since.

Mabel Normand, a carriage full of Pathe daintiness.

She Played with Souls.

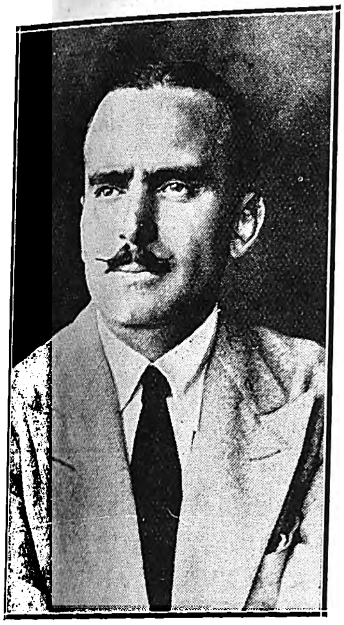
Little Bricotte was a darling of the Montmartre. She was one of the great horde of girls who live by their wits in the heart of the French capital.

Into her gay life came a Boy just from school. The Boy's father was divorced from his mother. He had not seen either for years. The father was introduced to the Boy as a friend of his father's, for the Boy hated the memory of his cold-hearted parent he had known when a child.

The father had learned of the Boy's infatuation for Bricotte. He determined to end it by showing the girl to the Boy in her true light. He arranged a "party" with Bricotte, and into the gay scene walked the Boy to see his "girl" perched on his "father's friends" lap, both apparently very sadly intoxicated.

This is but one of the dramatic scenes in "Playing with Souls," coming to the Grand Bioscope, Capetown, on the 6th, 7th and 8th September, in which charming Jacqueline Logan has her greatest rôle, that of Bricotte.

Bricotte was one of the great horde of girls who live by their wits.



Douglas Fairbanks.

The Finest Tale of Adventure ever screened comes to the Bijou.

On September 6th, "Don Q., Son of Zorro," will be screened, with Douglas Fairbanks as the star. It's a marvellous film.

Don Q., the son of Zorro, is sent from California to Spain to complete his education. There he wins high favour at the Spanish court, only to be accused of murder. To escape disgrace he pretends suicide and becomes an outlaw. Of course, there is a most romantic love story, and Don Q.'s quest for the heart and hand of a beautiful senorita eventually meets with success, though beset with many tribulations.

Never in all Fairbanks' career, it is said by critics everywhere, did he have a photoplay vehicle that gave him such splendid opportunities for athletic stunts—the type of film portrayal which brought him his earlier successes, and in "Don Q., Son of Zorro," there are feats of nimbleness and daring that are said to be far in excess of anything the redoubtable "Doug" has ever presented.

One of the unusual things in this is the exceptional skill shown by the star in manipulating the menacing and snake-like bull-whip. This weapon—for such it really is in the hands of a skilful person—is a very long, very slender and very sinuous lash, fastened to a short butt-like handle, and tapering from an inch or so in thickness to little more than a small cord in its fifty or sixty feet of length. It was used by cattlemen in the early ranch days of Southern California.

With this whip Fairbanks performs feats that surprise and startle. With it he first wins his way into the hearts of the Spanish populace; with it he saves many persons—and the life of an enemy—when a maddened bull escapes from the ring and invades the streets; and with it, also, he frustrates plot after plot against his lady love as well as against himself. In short, say those who have viewed "Don Q., Son of Zorro," this whip becomes in the hands of Fairbanks all that the duelling sword was in his previous productions.

"Don Q., Son of Zorro," is said to have everything in it for audience entertainment; high adventure, most appealing romance, startling melodrama and mystifying intrigue. In its production, Mr. Fairbanks gathered around him players of exceptional merit and popularity. Mary Astor, young, beautiful and highly capable, is his leading lady.

The Yiddish Players.

"Going stronger than ever" is the only comment one can make on the Nathan Isaacovitch company at the Standard Theatre, Johannesburg.

British Plays.

The question of British plays still continues to be a difficult one. George Graves, a musical comedy actor of whom you have all heard, told me the other day that he reads manuscript after manuscript, until, in his own language, "his eyes stand out of his head like a shrimp's."

"Caroline."

Irene Vanbrugh and Edith Evans are both leaving the cast at the revival of "Caroline" very shortly. This, in the eyes of many theatregoers, would be a great blow, were it not known that Lillian Braithwaite and Faith Celli are taking over the parts. The London stage should consider itself lucky in having such excellent reserves to draw from.

Irene Vanbrugh.

Another play which has been adapted from a well-known novel is John Paris' "Kimono." This play has been produced recently at the Q Theatre, and is already ear-marked for the West End.

Arthur Klein.

Arthur Klein, the well-known composer and vaudeville artist, who was in South Africa a while ago with Marie Burke, has had a nasty motor accident at Bexhill. As a consequence, he had to cancel his tour with Marie Dainton and Marie Novello.

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"His Jazz Bride."

The story, to be screened on September 6th, 7th and 8th, is an intimate revelation of the problems of a young attorney who marries a girl of the modern business world and finds himself with a wilful, extravagant jazz-bride on his hands. Before embarking on the sea of matrimony, she consults a frivolous friend who is gradually succeeding in ruining her husband. Quite naturally, the advice that she gives is "play the husband for all he's worth and have a good time." This counsel falls on fertile ground, as the little stenographer's life up to this time has not been extraordinarily colourful. That is the situation: a sane, idealistic young man seeking a helpmate in his struggle for success, and an inexperienced, pleasure-starved girl seeking to get the most out of life.

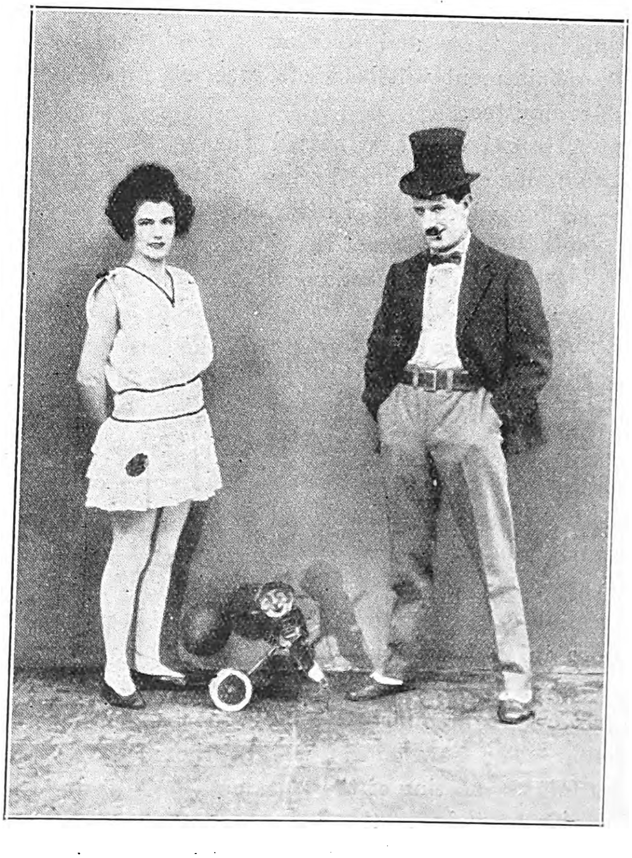
The dance-mad crowds as the ship goes down to the wail of the saxophones and the shrieks of women.

The Princess and the Commoner.

— and "The Coming of Amos"

to be screened on the 9th, 10th and 11th.

The story starts in Australia, with Rod La Rocque on a sheep ranch. With breath-taking suddenness it sweeps to the gay Riviera and a life of ease and luxury such as he has never dreamed of. There he meets the beautiful Russian princess, with whom he falls desperately in love, and also the crafty and powerful villain, played by Noah Beery.



Irene and Hearn arrive in South Africa on September 13th.

Irene and Hearn.

Irene and Hearn contend that the most startling experience of their career was at a music hall in South America. "While we were performing on the stage," said Mr. Hearn, "we heard a pistol shot and, looking out over the footlights, saw a man standing up, holding in his hand an automatic pistol. He was seized by the people sitting near him to prevent firing again. His unfortunate victim rose up slowly, pointed at his murderer, and then fell back dead. So accustomed, however, was the audience to that kind of thing, that little notice was taken of it, and it created no more stir than if an English 'galleryite' had to be forcibly ejected.

"South America is one of the wildest countries we have ever been in, and we are looking forward to a comparatively quiet time in South Africa."

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Racing Notes

By "*Observer*."

Weights for the big back end English handicaps, the Cesarewitch and Cambridgeshire, have been declared. Acceptances for both races are due at noon on Tuesday next, September 7.

The annual general meeting of the Clairwood Turf Club is to take place on Friday next. A dividend of 6¼ per cent. for the year ended June 30 has been declared.

According to cabled advices, every weekly sporting paper in England tips Glommen to win the Prince Edward Handicap, two miles, to be run at Manchester on September 4.

As a mark of appreciation for his gift of an up-to-date electric scratching board, Mr. S. Benjamin, one of the stewards, has been elected a life member of the Milnerton Turf Club.

A programme issued for the three days of the Spring meeting of the Johannesburg Turf Club contains no new features. Divided races are again taboo, and the value of the Spring Handicap, nine furlongs, is £1,150.

Mr. C. A. Eisele, the newly-appointed judge to the Durban Turf Club, leaves shortly for the coast and takes up his new duties at the club's meeting on Saturday, September 11.

Mr. G. Astley has resigned his position as handicapper to the Johannesburg Turf Club. The weights for the Spring meeting will be framed by Mr. Ewan Currey, who formerly acted in conjunction with Mr. Astley.

On Monday last, the executive stewards of the Jockey Club dealt with the applications for the new post of "advisory expert for the Transvaal." The question of going into these and selecting a final few, from whom the appointment will be made, was left in the hands of a sub-committee.

A record crowd witnessed the opening of the new motordrome at Auckland Park on Saturday. Unfortunately, the racing, which was of a thrilling nature, was marred by a fatal accident to one of the riders. The next meeting has been set down for Monday, October 4, which is a public holiday.

With a view to attracting all the best horses in commission to the gala season race meetings in Capetown, the S.A.T.C. and Milnerton Turf Club are putting forward some highly attractive programmes. The value of the Metropolitan Handicap, to be run at Kenilworth on October 30, has been fixed at £3,000, and the other events have been liberally endowed.

Mr. J. E. Bigwood, a former steward who had been assistant in the box to Mr. C. A. Eisele, has been appointed judge to the Auckland Park Racing Club. Jim Bigwood has been a successful amateur jockey and, in his younger days, was a first flighter among the bicycle riders of Australia. The new official will be the man in the box at Saturday's meeting of the Auckland Park Racing Club, and he will also judge at the Springs and Krugersdorp meetings.

That racing is being killed by provincial taxation was the keynote of the speech of Lieut.-Col. H. S. Harris, C.B.E., V.D., at the annual meeting of the Kimberley Turf Club, held during the week. It is the general opinion, said Col. Harris, that "Provincial Councils are useless, and that Provincial Councillors are even more useless." During the year's working, the Kimberley Turf Club made a loss of £1,000, and yet had to pay £120 to the Provincial authorities.

On Saturday last, at Germiston, Lord Bronte just scraped home from Junia in a bumping finish in the chief race of the day. Since then, Lord Bronte has been on the crippled list, and the wonder is that more horses are not knocked up from the same cause. At the last New Clare meeting, the favourite, Antique, was crowded on to the rails and knocked back last, the result being that he was unable to leave his box for several days.

Saturday's meeting of the Germiston Sporting Club suffered from the counter attraction of the opening of the new motordrome at Auckland Park. The racing, however, was decidedly interesting, albeit most unprofitable to backers, only one actual favourite materialising. Some of the riding exhibitions by the younger generation were deplorable, and really deserved an official rebuke. During the day, the stewards very rightly overruled an objection by the rider of Royal Dance against Bold Winkfield. Although Royal Dance, who started favourite, should have won easily, there was no interference noticeable from the stands, and certainly none came from Bold Winkfield, who made nearly all the running and never left the rails.

Auckland Park Racing Club supply the venue for Saturday's meeting. A card of eight events is being presented, and the double tote will operate on the fifth and sixth races, the Auckland Park Handicap (A), set down for 3.20 p.m., and the Auckland Park Handicap (C), due to be run at 4 p.m. The following look best placed:—

12.40 p.m.—Galloway Handicap (B). Five furlongs.
1, Cheveliere; 2, False Report; 3, Robin Hood III.

1.20 p.m.—Galloway Handicap (A). Six furlongs.
1, Poly's Pet; 2, Scoot; 3, Brown Feather.

2.0 p.m.—Rossmore Handicap (A). Five furlongs.
1, Forsaken; 2, Jos. Simpson's best; 3, Bright.

2.40 p.m.—Rossmore Handicap (B). Six furlongs.
1, Grosvenor; 2, Nurse Cardinal; 3, Poly Peg.

3.20 p.m.—Auckland Park Handicap (A). One mile.
1, Orbit; 2, Almeida; 3, Gardener.

4.0 p.m.—Auckland Park Handicap C). Seven furlongs.
1, Skinny Liz; 2, Red Ruin; 3, Quarter Deck.

4.40 p.m.—Rossmore Handicap (C). Five furlongs.
1, Luna II.; 2, Peerless Singer; 3, The Chimes II.

5.20 p.m.—Auckland Park Handicap (B). Nine furlongs.
1, Odysseus; 2, Cruiser; 3, Daddy Longlegs.

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STAGE & CINEMA

OL. XX., No. 580] JOHANNESBURG, SEPTEMBER 11TH, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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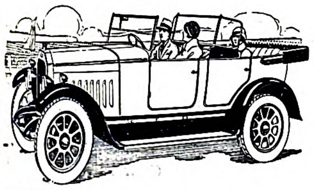

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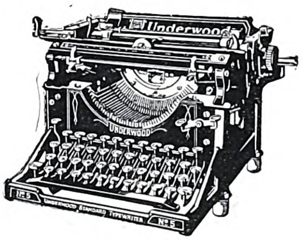

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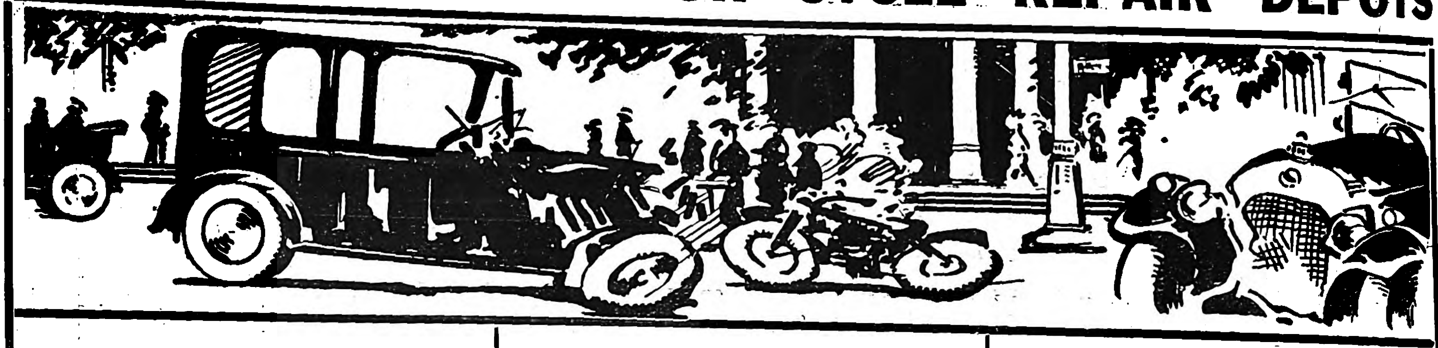

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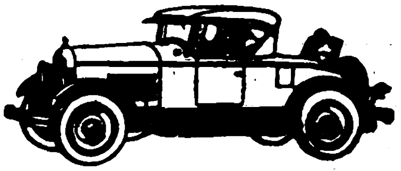

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STAGE & CINEMA.

VOL. XX. No. 580. SATURDAY, SEPTEMBER 11TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

THE CHARM OF THE VEIL.

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Guy Bates Post.

Guy Bates Post, who will commence his South African tour on September 27th at Scott's Theatre, Maritzburg, has had a most interesting career in the theatrical firmament of which he is such a brilliant star. Commencing as a very youthful member of the company headed by Kyrle Bellew and Mrs. Brown Potter, he subsequently played with Effie Shannon in "The Moth and The Flame," and with Dustin Farnum in "The Virginian" His claims to stellar recognition had become established by this time, and he was next starred in "The Bridge" and other noted dramas. It was with "The Masquerader" and "Omar, the Tentmaker," however, that Bates Post made his name famous throughout the English-speaking world. So great was his triumph in "The Masquerader" in the United States that he starred through his own country for four years in this powerful and thrilling play. It is interesting, therefore, to know that "The Masquerader" has been selected by Mr. Post as the opening production of his African tour.

Among the artists who have been engaged by Mr. Post for his tour are Dorothy Brunton, the most popular actress on the Australian stage; Cecil Haynes, a youthful artist who plays a fine character-rôle in "The Masquerader"; Jean Athol, and Ashton Jarry, Eric Maxon, Winnington Barnes and Gerald Pring. Mr. Pring, who has been associated with Mr. Post for over five years, has been stage manager at different times in both America and Australia for Mr. Post, having previously been stage manager for Mrs. Fiske.

Our centre pages contain photographs of Mr. Post and Miss Brunton.

"A Cuckoo in the Nest."

"Screamingly funny," is the verdict of everyone who has seen the comedy at His Majesty's Theatre, Johannesburg, where it is now showing. Not a dull moment from beginning to end, and a real live plot that keeps you amused all the time.

And crowded houses are, of course, the result, for we do love honest fun, we theatre-goers. And the acting is as admirable as the play. There is that "silly ass," who gets himself into all sorts of trouble. Obviously, he should not have stopped to speak to a lady friend "with a little dog," and so missed his train, and with a young and pretty wife (Hilda Shankland) in it, too But having done all this, it was *not* his fault that he landed with the lady and dog complete in a wayside inn, when the motor, in which they were endeavouring to catch the train, broke down. Nor was it his fault that there were only two bedrooms in the inn, and one was occupied by a bed-ridden lady. And so the plot thickens and becomes more and more amusing.

Eric Cowley is a splendid "Peter Wykeham" and goes very solemnly and seriously on his way trying to straighten things out, and the more serious he is, the more the audience laugh. Hilda Bruce Potter, as the virtuous French lady, who did not object to his sleeping on the floor of her room, plays up to him excellently, and Geo. S. Wray—receiving an ovation every evening—gives a wonderful character study of the old Major. Every rôle is splendidly sustained, and the whole a triumph for the producer, Philip D. Levard. As they say in the classics, "May 'The Cuckoo' long continue to cuck."

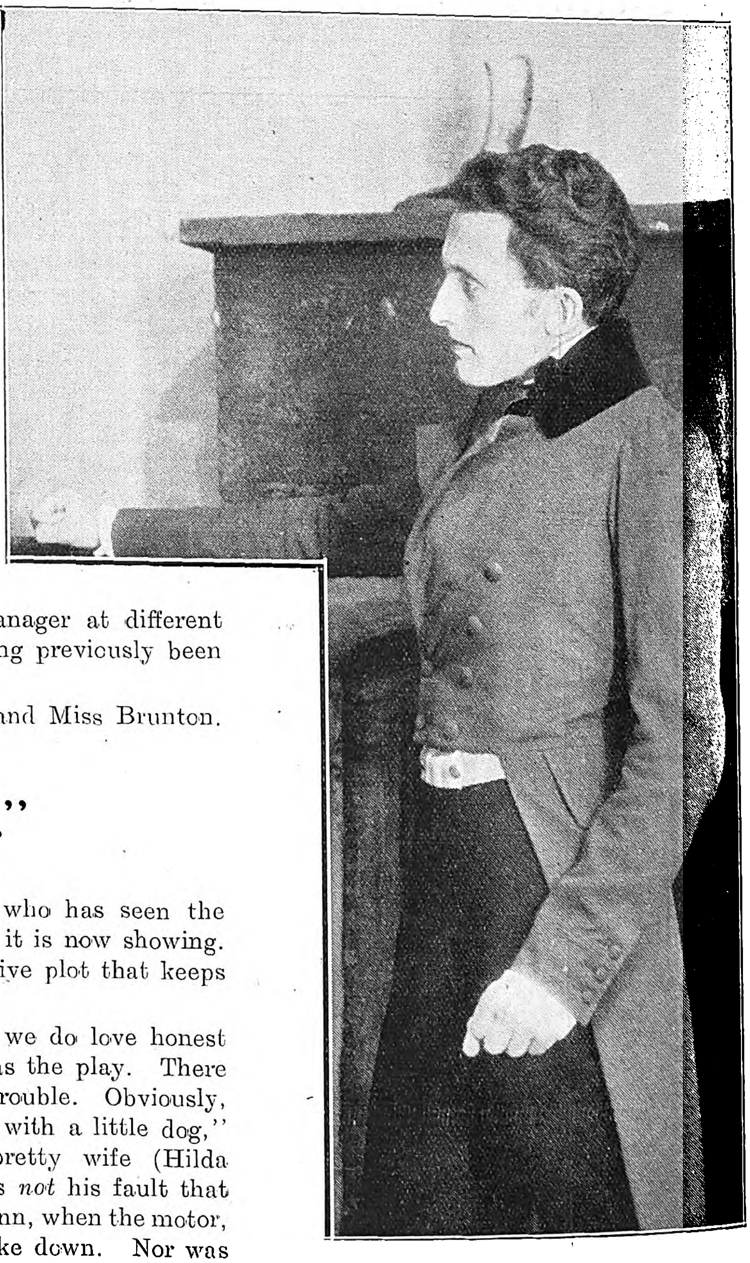
Of "Mercenary Mary."

Nothing remains to be written, except that the boom won't stop and the show is going bigger than ever. And everyone is talking of the wonderful dancing of Enid Adair and "Gerardo."

No, No, Nanette.

And while on the subject of musical plays, "Nanette" is still touring the country and doing splendidly.

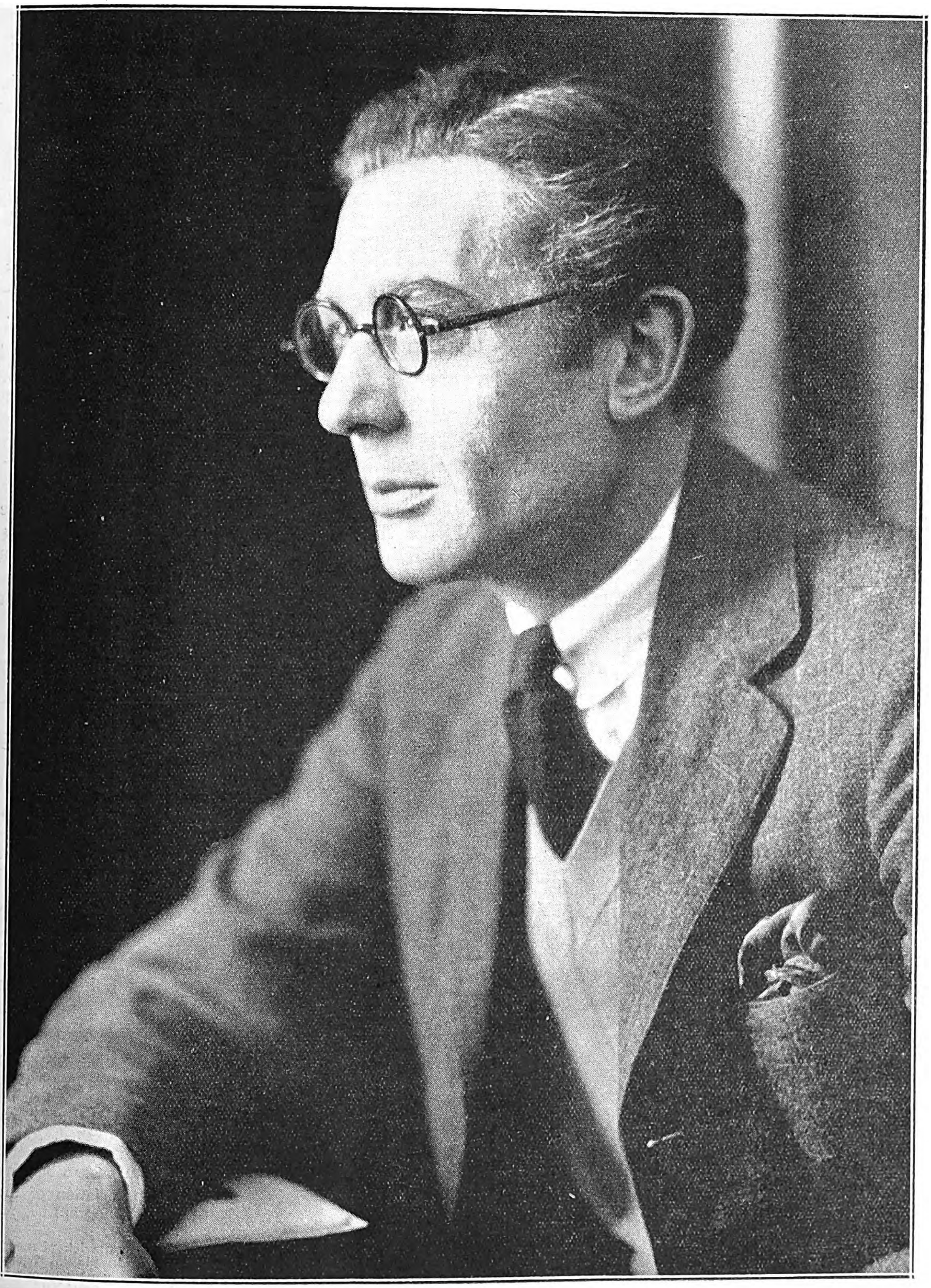
C.R.



"The Servant," in "The Man with a Load of Mischief," one of Dennis Neilson-Terry's finest parts. The company opens on September 14th at the Opera House, Capetown.

[*Photo: African Film Productions, Ltd.*

BACK IN SOUTH AFRICA.



[*Photo: Leon Levson.*

Geo. S. Wray, who received a tremendous reception on his re-opening night at His Majesty's Theatre, Johannesburg, in "A Cuckoo in the Nest."

LONDON THEATRES.

3, Leicester Street, 11th August, 1926.

The most amazing thing about this August season is that the theatres which *have* remained open during the hot weather are nearly all of them playing to packed houses.

This is very unusual, as most people eschew theatres during August, preferring to breathe fresh air in the parks and on the river if they are still in London. As a rule they are not. London is generally the most empty place in August. Certainly, there are a great number of Americans—but, somehow, one hardly counts them as population; they are more like an avalanche.

Representative Plays.

However, this year Americans and other visitors will be able to see many representative plays during the hot season. "They Knew What they Wanted" is still running, with the ever-graceful, vivacious Tallulah Bankhead in the lead. But I believe its days are numbered, and that the last nights are announced. This play came to us from America, and is one of the best theatrical gifts that country has given us for a long time. The other important actor included in the cast is Sam Livesey, whose acting rises to supreme heights in this play. His gifted son, Roger Livesey, is playing in "Rookery Nook," the successor to "A Cuckoo in the Nest," which latter play is playing in South Africa.

Tallulah Bankhead.

For the Autumn.

An excellent programme of theatres is promised us for the autumn. Among the productions listed is the dramatised version of Thomas Hardy's novel, "The Mayor of Casterbridge." After hunting high and low for a suitable actor for the part of the Mayor, the producers eventually ran Lyn Harding to earth. Lyn Harding is one of our finest actors and, though he has so often been cast for villainous parts, he has a very high place in the affections of the theatre-going public. He is himself something of a farmer, and when not acting delights in living in the country and following bucolic pursuits. He is obviously the very person to play the part of the rural Mayor, and he should contribute largely to the success of the venture. This is the second of Hardy's novels to be dramatised within a year. The first was "Tess of the d'Aubervilles," in which Gwen Ffrançon Davies played the lead.

No, No, Nanette.

The last nine weeks of "No, No, Nanette" are actually announced. Somehow, one thought that this excellent musical comedy would go on for ever. I suppose that gradually "Tea for Two" and "I Want to be Happy" will make way for newer tunes, but not more catchy ones. These two songs have been excellent friends to us, even if one has rather wearied of hearing them whistled by every milk-boy and played by every orchestra at every dance club. Still, we shall not like to lose them. Still less shall we like to lose Binnie Hale, that always delightful artist. Her comedy is always so fresh and so original—she is a comedienne first and foremost.

Near Hastings.

A barn, a cowshed, and two pigsties—equal one theatre. Add from fifteen to twenty artistic and literary people, some of them famous, place the whole in the beauty spot of Fairlight, near Hastings, and the result is one of England's newest artistic adventures. A little group of people calling themselves the "Farley Mummers" have been giving entertainments to their friends for about a year in an old smugglers' barn. This has been converted into a theatre, with a stage of oak and curtains of grey and green. Electricity has been installed, and the two pigsties have been made into dressing-rooms, the adjacent cowshed serving as a room for sheltering "props." The players make their own gowns and scenery and, as the company includes a noted dramatist, they are likely to act their own plays in time. I am not allowed to name the members, as they prefer to retain their anonymity. But the last thing I saw them play, "What d'you call It?" by John Gay, a delicious trifle written over two hundred years ago, was so perfectly acted that I could not refrain from giving them a paragraph, and from letting you know the hidden lights that do sometimes exist in England.

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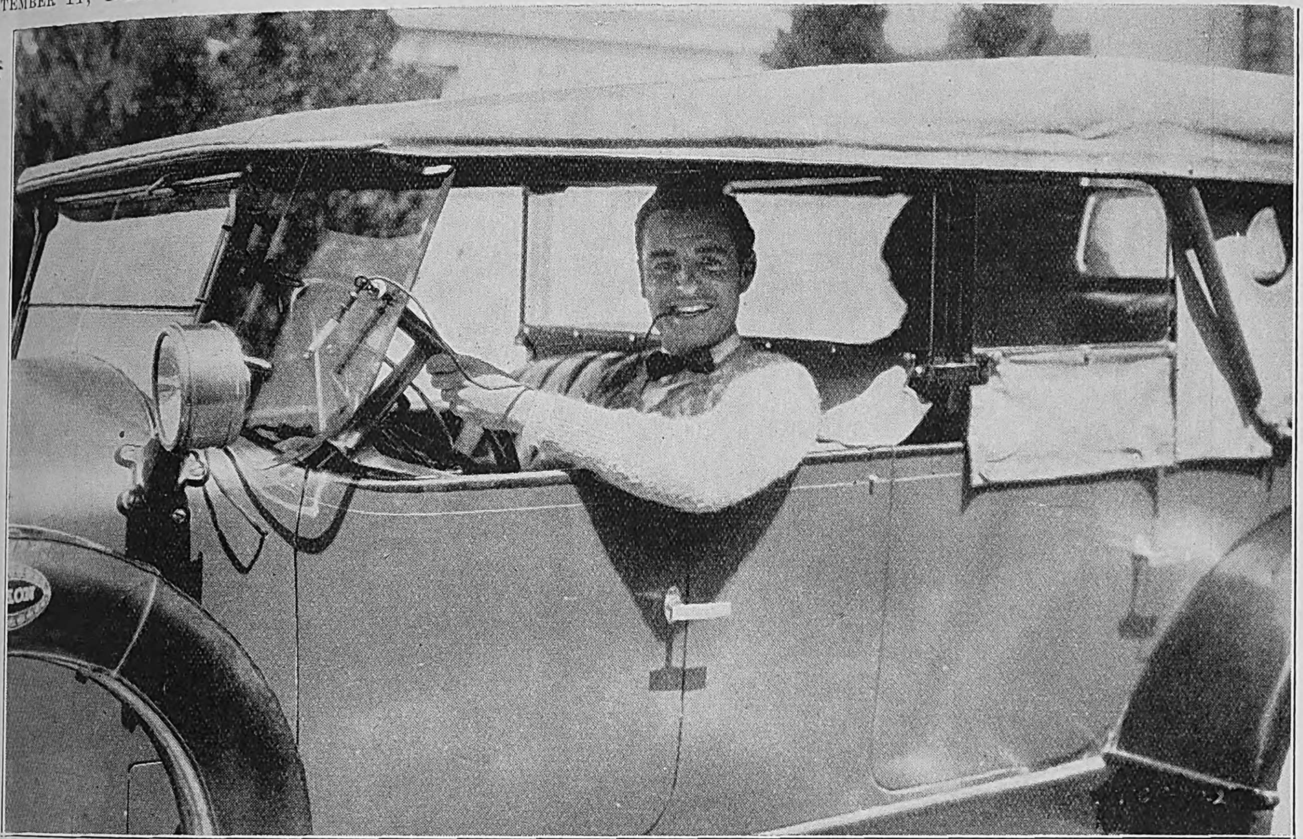
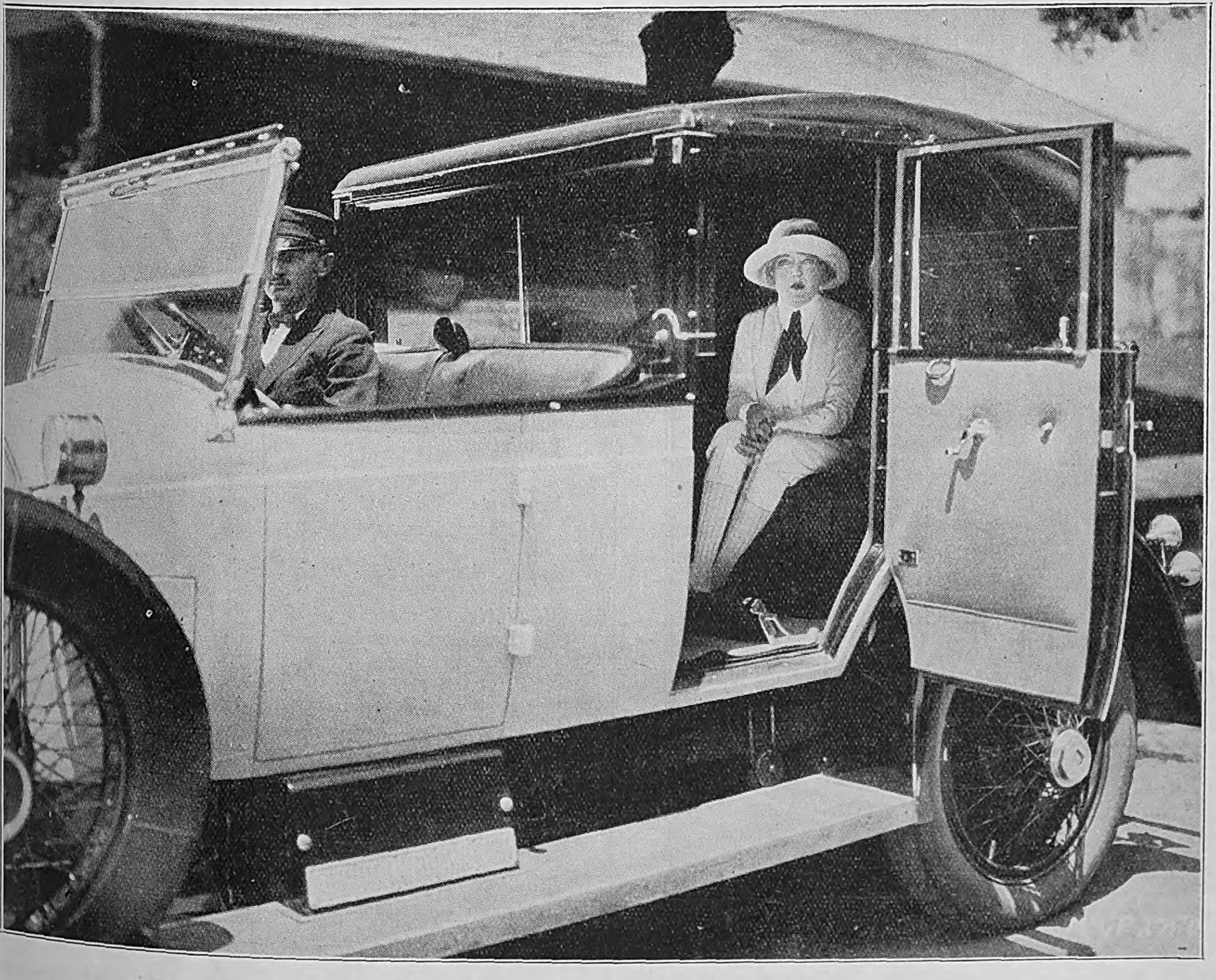
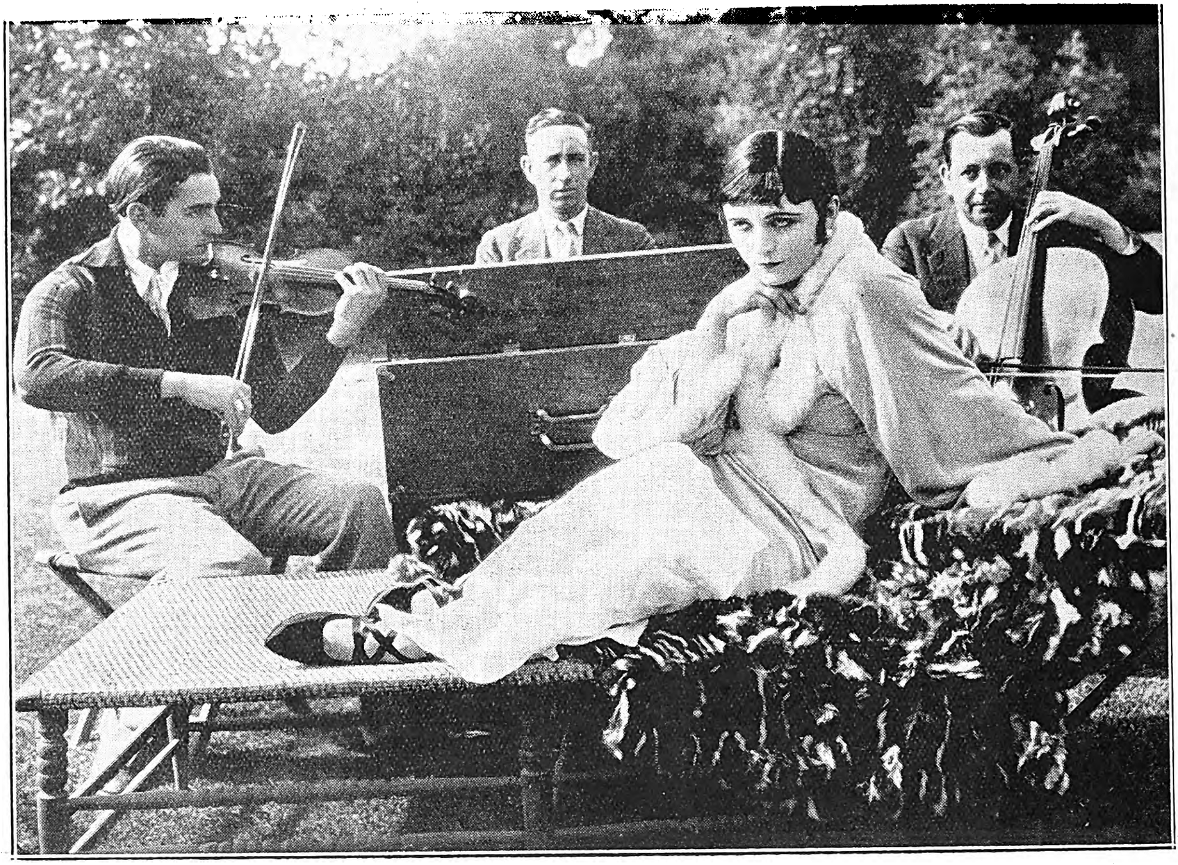


Help for Cigarette Smoking Motorists.

A new device for cigarette smokers has been found by John Gilbert, Metro-Goldwyn featured player. This new holder prevents ashes from blowing into the eyes of the motorist, and also assures a good cool smoke. It is detachable and can be carried around in a leather case no larger than a package of cigarettes.



Mae Murray, the popular Metro-Goldwyn-Mayer star, in her new Rolls-Royce.



Pola Negri preparing herself for some very emotional work before the filming of the Paramount picture, "A Woman of the World."

Poppins Saloman.

The good wishes of all South Africans, and Johannesburgers in particular, will go with Poppins Saloman, the well-known dancing teacher, who sails this month to join Anna Pavlova's ballet for their European tour.

Next Week's Calls.

Provisional Tour List, Week Commencing 13th, September, 1926.

Tivoli, Capetown.—(Opening Wednesday, September 15, 1926) Jack Lane, Dawn Sisters, Three Little Maids.

Empire, Johannesburg.—"Mercenary Mary." (Seventh week.)

Orpheum, Johannesburg.—Herschel Henlere.

Grand, Pretoria.—No Vaudeville. 13th-18th, "Mark of Zorro."

Criterion, Benoni.—Keith Wilbur, Fred Lake and Partner.

Rinko, Maritzburg.—Scotch Kelly, Hicken and Rose.

Criterion, Durban.—Tex McLeod, Edna Maude, Dorothy Clarke.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday) Johnny Moore, Jenny Roy, Cyril Shields and Assistant.

Vaudette, Kimberley.—(Thursday, Friday, Saturday) Johnny Moore, Jenny Roy, Cyril Shields and Assistant.

Apollo, Germiston.—Musical Astleys, Maud Courtney and Mr. "C."

Vaudette, Krugersdorp.—(Monday and Tuesday) Three Nicolettos, Ross and Jerome.

Empire, Boksburg.—(Wednesday and Thursday) Three Nicolettos, Ross and Jerome.

Empire, Brakpan.—(Friday and Saturday) Three Nicolettos, Ross and Jerome.

His Majesty's Theatre, Johannesburg.—1926 Comedy Company in "A Cuckoo in the Nest."

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Company of Yiddish players in their repertoire.

Opera House, Capetown.—Dennis Neilson-Terry and Mary Glynne will present "The Cat and the Canary," "The Man with a Load of Mischief" and the "Ringer." Opening date, Saturday, September 14th.

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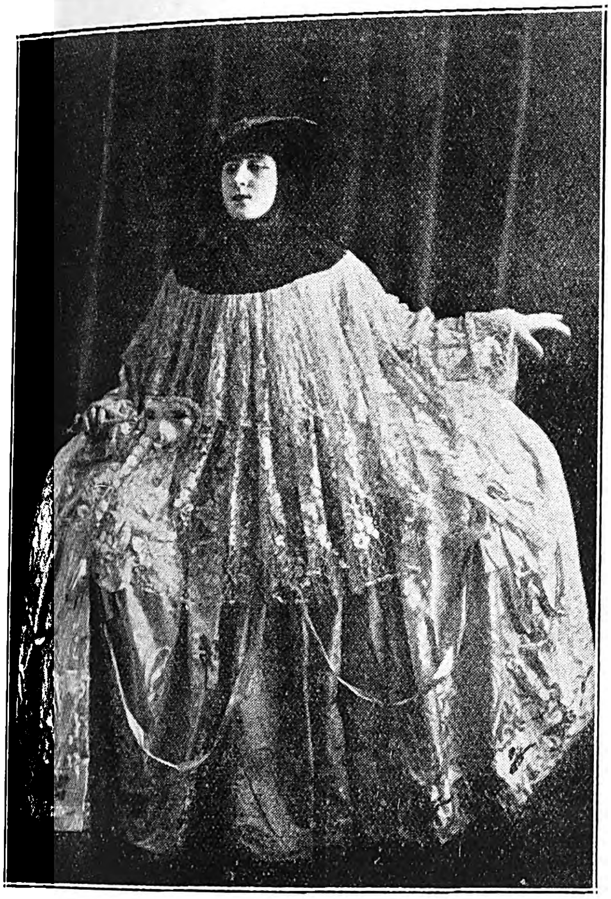
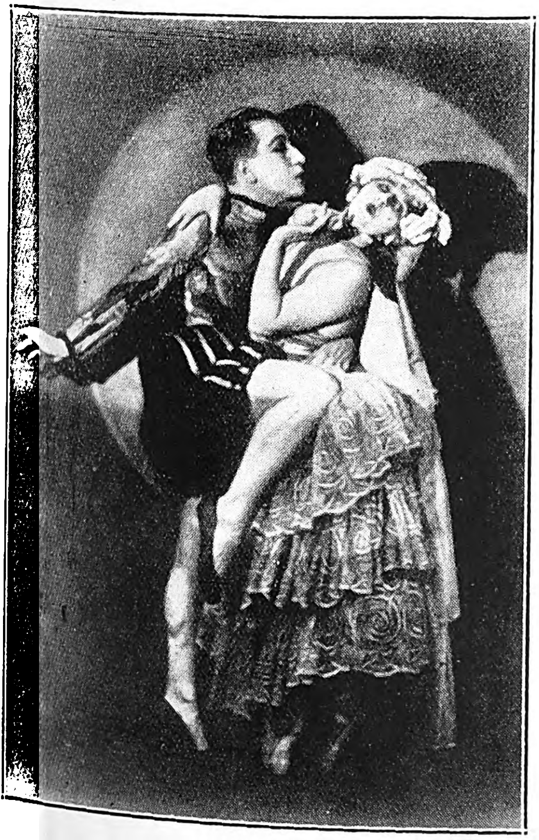


Iris Delysia as "La Vénitienne."



Iris Delysia and Alfred Stroganoff in "Promenade galante"

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M'Lita Dolores, who arrives in South Africa on September 20th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

The Use of the Eyebrow.

Volumes can be told in the lift of an eyebrow. The merest elevation of that crown of the optic can express all emotions from joy to sorrow. It can express love or hate.

"Will you? Won't you?" it can say.

And it can also demand, "How dare you!"

It has been used as the most valued instrument of expression by the actor. More than the voice, it can convey a deeper meaning, though unspoken.

Harry Langdon has made excellent use of its qualities.

Well versed in the art of the comedian as he is, he has used the eyebrow with telling effect. That slow, wistful, surprised glance with the brows arched has become famous. It never fails to produce a smile; not the uproarious, boisterous guffaw, but the laugh that comes from sympathetic amusement for the character.

One comedian uses his feet to express comedy. Another has adopted a merry laugh and a pair of horn-rimmed glasses. Langdon discovered the eyebrow and, as its foremost exponent, has much of value to say on its uses.

The Process called Transition.

"The merest raising of the eyebrow will change the feeling of an entire scene," said the comedian. "The process is technically called transition. Transition in comedy is as essential as it is in drama, and it can be done in several ways. You can do it in a broad manner, or broader, or still broader until you have an exaggeration, which then becomes a burlesque. It all depends on the character the actor is playing, the way he does it, and it really doesn't make much difference whether it is a comedy character or a dramatic character.

"I notice many times in dramas that you figure the actor is going to do something that he doesn't do. You feel at the time that he doesn't behave in the situation as a fellow would. He either exaggerates or underplays the scene.

"As a matter of fact, you don't have to 'act' to show emotion. The situation creates the drama. For example, a man goes into a room and finds his wife dead. His entry into the room creates the tragic moment. The audience experiences a shock the instant his eyes fall upon the woman. The man must necessarily receive a similar shock and, in his bewilderment, stands emotionless. He does not run frantically around. The reaction comes later.

"All of this, of course, appears to have nothing to do with eyebrows. What I want to point out is that the most subtle gestures are the most human and the most expressive, such as the use of the eyebrow. It is not the elaborate motions that make the deepest impressions."

Silver tissue with palest blush rose skirts, are worn by the Swanson Sisters in these photographs. Together with the Rigoletto Brothers, they will be at the Tivoli, Capetown, until September 14th, and go from there to Bloemfontein, appearing at the Grand on September 22nd.

[*Photos:* Jane Plotz.

Hair-Growing Discovery

Mr. Brittain was bald. His hair grew anew as shown in the portrait. **Many persons**—both men and women—who were completely **bald** have grown a full crop of beautiful hair by using Kotalko.

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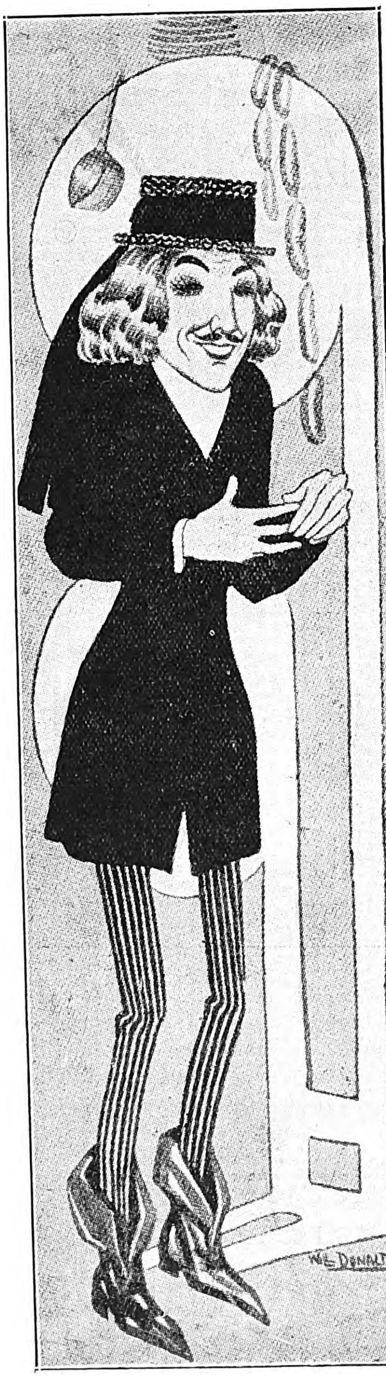
Ross and Jerome.

Iris Ross and James Jerome have both been on the stage ever since they were small children, but they did not join up as partners until six years ago.

Iris Ross, the petite and dainty feminine half of the partship, commenced her career as a diminutive pantomime artist. She became famous as a child male impersonator, and from there she went to a musical act of her own; this brought her up to her early teens, when she was chosen to be the principal dancer in the Liverpool production of "Cinderella." Since then a great deal of her experience has been gained in the world of pantomime. Looking at this grey-eyed, brown-haired girl, one has no doubt at all that she would play principal girl very delightfully. Her latest achievement before entering into partnership with Jimmy Jerome was in revue, when she played one of the leading parts in "Snacks."

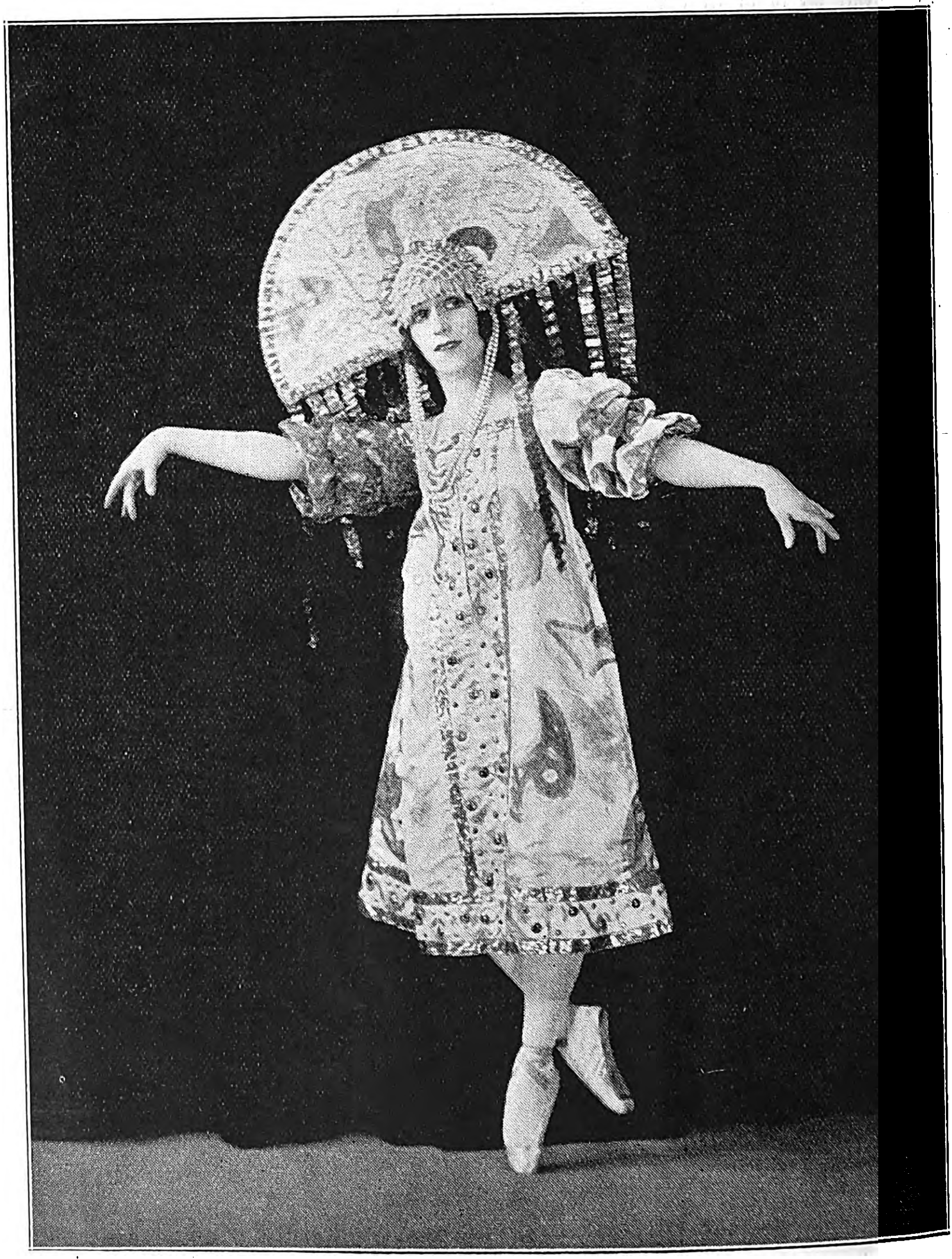
"As for Jimmy Jerome, he started his career at the age of 13 in a concert party, and ran away from school to go on the stage. Dancing and comedy constitute his chief accomplishments. He is also a very clever lyric writer, and is shortly to publish some of his own songs. Concert-party work led him into musical comedy and revue, in which branches of the theatrical profession he became known as an excellent "straight" and eccentric dancer. Eventually he met Iris Ross, when they were both performing at a special concert party, and they decided to join up as a single act. And here they are, still ridiculously young, in spite of their long experience.

Ross and Jerome will be at the Vaudette, Krugersdorp, cn September 13th and 14th; the Empire, Boksburg, on the 15th and 16th, and the Empire, Brakpan, on the 17th and 18th.



Herschel Henlere.

It is good news that this popular artist will be at the Orpheum, Johannesburg, on September 13th.



Reville, London, is responsible for this picturesque costume worn by the famous Russian dancer, Mme. Nicolaeva.

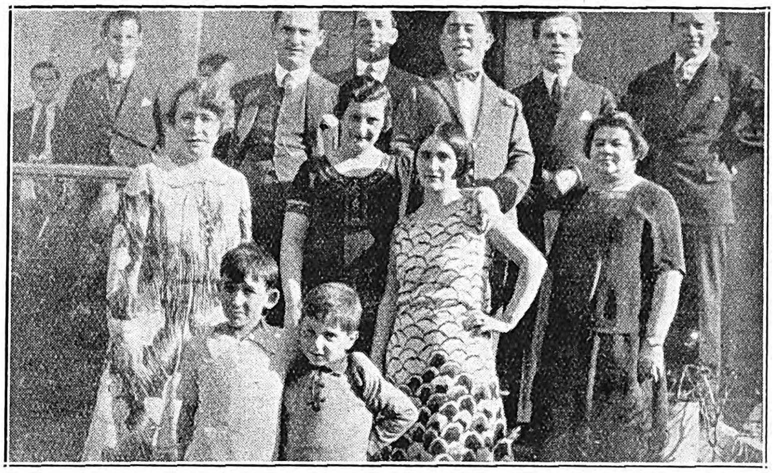
Photo: *Reville, Copyright.*

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

Priscilla Dean, *who is starred in the Universal-Jewel picture, "The White Tiger."*

Laurette Taylor reads the crystal in " One Night in Rome," a Metro-Goldwyn-Mayer film.

Some of the Nathan Isaacovitch Company snapped in Johannesburg.



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[Photo: Leon Blecher.

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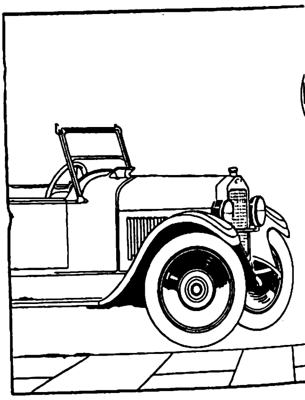

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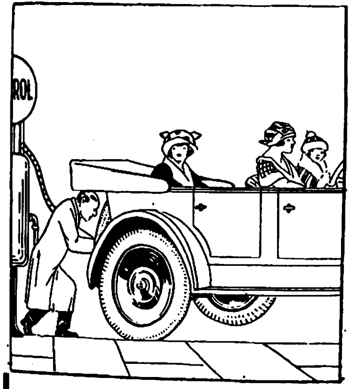

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Dorothy Brunton.

tly in "The Masquerader. Mr. Post arrives from Australia, s ever played in that country. He will be accompanied leading lady, and full company.

"The Golden Bed."

Golden Bed.

A beautiful girl is the owner of the golden bed—it is a legacy from her mother. She is selfish and cruel, with a loveliness that works like a spell on men. To her the bed represents ease and power.

She marries a Spanish nobleman, but loses him in Europe, and comes back home to find her father has lost his money and absconded, leaving nothing for his daughters but the house and its furnishings.

She has a sister who is her exact opposite in character, and there is a poor boy whom she used to scorn who has now become a man of money and power in the town. Partly to spite her sister, but mostly for mercenary reasons, she exerts her bewitchment on the young man and marries him.

The young fellow now has what he has dreamed of since boyhood—the lovely girl who once made fun of him because he was poor. The rest of the story is the shattering of his dream—the slow realisation that it is the sister, always unobstrusively helping, whom he really loves.

It's easy to imagine what Cecil B. De Mille can do with a story like this. You'll see it at the Alhambra, Capetown, on September 13th.

"Headlines."

In "Headlines," Virginia Lee Corbin plays the part of a flirty, flighty, flip flapper who makes the men wild and then tames 'em. She almost brings disgrace upon the family name through a daring flirtation with a wealthy, muchly-married individual. The mother, who writes stories teeming with heart interest for a great metropolitan newspaper, has all she can do to keep Virginia out of the headlines, and she does so only through a great sacrifice that almost costs her the man she dearly loves.

Alice Joyce plays the rôle of the newspaper woman, who worries about her advancing age and the extreme youth and blundering ways of her child.

"Headlines" comes to the Grand Bioscope, Capetown, on September 13th, 14th and 15th.

It was difficult to choose between them.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

At the Bijou, Johannesburg.

The Toast of the Town.

The Most Dangerous Woman in London.

Lord Windermere had found his wife's fan in another man's apartment. Furious with jealousy, he threatened action that would sweep his lovely and gracious wife through the mud of sensational scandal. And then, Mrs. Erlynne, the disgraced woman who had just won her long fight for rehabilitation in society, stepped forth and said that she had taken the fan by mistake. The action meant the wreck of her career; the end of her engagement to the man she loved. What led her to play so recklessly with her good name?

That is what you will learn when you go to the Bijou on September 13th.

Scotch Kelly.

The boyish-looking little man with the sandy hair and typically Scotch face, who will open on Sept. 13th at the Rinko, Maritzburg, is not a new-comer to South Africa; he is, in fact, Scotch Kelly, the well-known London comedian, who made his first trip to the South in 1912.

The Story of His Life.

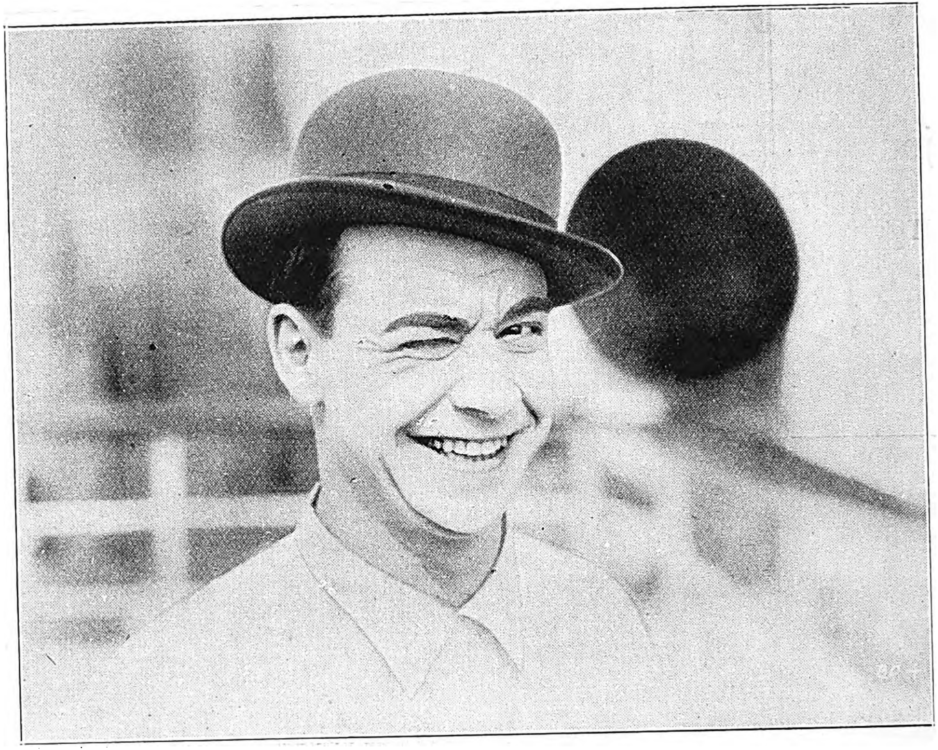
His career has been comic like in its swiftness, and I will let him tell the story of it himself. "Well," he began, "as you've probably guessed by my name, I'm half Scotch and half Irish. Sometimes one predominates, and sometimes the other. Even when I was quite a wee laddie I wanted to go on the stage, and eventually that fine comedian, Barry Armstrong, gave me my first chance when I was 15 years old. I thought I was made, when he gave me a few shilling a week and let me walk on, but I came to even higher greatnesses a little later on when I got my first part; it was in a pantomime, and I remember the joy of seeing myself billed, together with the comedian, as Armstrong and Kelly. About that time Armstrong practically adopted me, and from then onwards he was my father, mother and whole family.

Arriving Home.

"I remember once, when Armstrong and I were returning from a tour, we took a cab from Euston to our home in Brixton. All the luggage, theatrical baskets, gladstone bags, etc., was piled on top of the cab, and when we arrived at our destination the horse gave a lurch and all the baggage was deposited on the ground in front of our house. Armstrong, who was a mild man until roused, let the cab driver know a piece of his mind, and in that moment I learnt a good deal more about the English vocabulary than I had ever known before."

Scotch Kelly's one ambition, when he retires from the stage, is to buy a farm and live in the country; but it will be a long time before audiences will consent to this mirth-maker leaving the footlights.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.



Johnny Hines wears a glorious smile and a brown bowler hat.

"Long Live the Waltz!"

Bert Ralton, director of the Havana Band, shortly to be seen in South Africa, in defence of modern music, speaks thus:

"No doubt, many of your readers will sympathise with recent broadsides against the ugliness of modern dance music—like Dr. Henry Coward and others—but there is another side to the question, and I should be glad if you would allow me, on behalf of those who live by modern music, to state the case for the defendant.

The Musical Code of the Day.

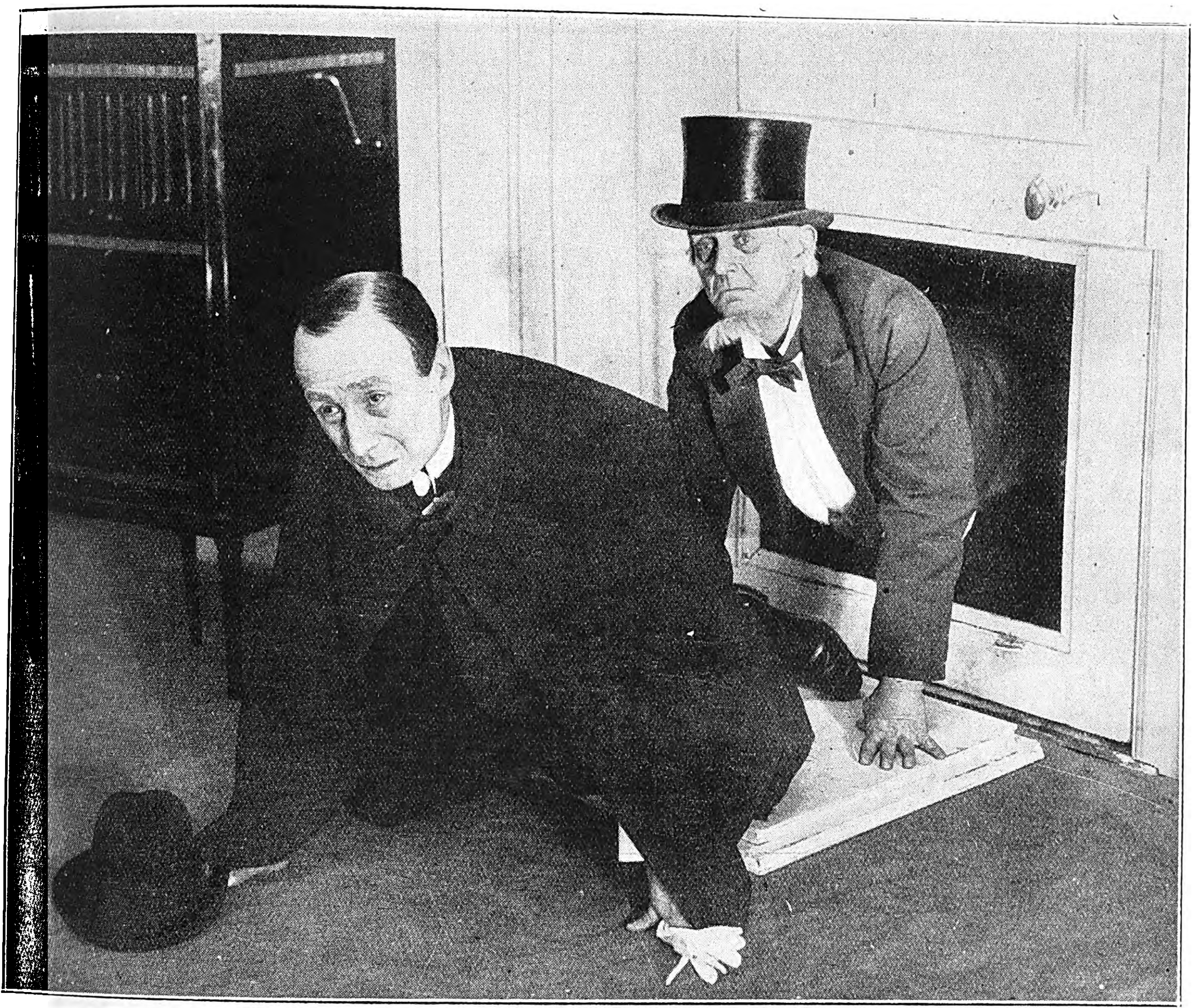
"The musical code of the day is not, 'Let's have a splash, a crash, anything to make things hum.' We got tired of that sort of thing years ago, and if our critics will only lend their ears—or earphones—a little more attentively to the popular muse of the moment, they will observe that we are now at the beginning of a definite revival of melody—almost Victorian prettiness in music. There are 13 musical comedies running in London. Mr. Cochran is going back to the old loves—Viennese waltzes, minuets, powder and patches music, and even Bach for revue; the latest cabaret in town is featuring jigs and Highland flings, and I know from my own experiences on the halls, the gramophone, and the wireless that the gentle, sentimental 'flapper music,' with such titles as 'Memory's Melody,' 'Ukelele Lullaby,' 'Good-Bye,' 'Brown Eyes,' is now driving all the Yankee 'red hot mammas' off the dance floors back into the shadows from which they so flamboyantly blossomed. Even in America—so I hear to-day—Mr. Henry Ford has just begun a crusade to bring back the reel, gavotte, polka, quadrille, and the scottische, not *via* the saxophone, but *via* the biblical dulcimer, cymbalon, and tuba. He has actually installed a dancing master and orchestra of this type at his motor car works.

"Long Live the Waltz—

that is to be the slogan of the spring, and I am prepared to wager that it will not be long before the highbrows, who are now criticising dance tunes, will be exclaiming, 'But how charming!' as they listen to the latest products of Charing Cross Road or even that more infamous street of melody, Tin Pan Alley, New York.

"I am hoping to reconcile all music loving South Africans with jazz and modern music, and am looking forward with great enthusiasm to my trip to a country which it has long been my ambition to visit."

Westminster Cigarettes
Westminster Cigarettes Special Blend AA Grade
"Good Night" all gone but more for the morn!



In "Mercenary Mary."

"Wretched woman, I find you here with my best friend!" "Christopher Skinner" (Horace Kenney) and "Grandpa" break into "Jerry's" flat. [*Photos: African Film Productions, Ltd.*

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Gloria Swanson.

Terpsichore.

By Oliver Pageant.

I have seen Terpsichore in three places, once in Australia, once at the Folies Bergeres and once in England. It is interesting, since she is to dance in South Africa very soon, arriving on November 22nd, for me to let my memory play back over those three happy occasions, and perhaps, for you, it may be interesting for me to set those memories down in print.

Terpsichore.

Her place in the Modern Theatre.

First, one must remember that Terpsichore occupies an odd place in the modern theatre. She is not of Pavlova's school of dancing, nor is she of the Russian ballet, nor is she acrobatic. Perhaps the nearest way of describing her would be to say she has the grace of Pavlova, added to the originality and smartness of the Russian ballet, added to the vigour and stupendous training of an acrobatic dancer. She is all of the three, but not entirely one of them.

In Australia.

She dances for you soon, but you won't see her as I did, in Sydney, a few years ago. It was a Saturday afternoon and her first show in Australia. It was raining outside; the theatre was filled with impatient people. Comedians had failed to draw a laugh, and sopranos had not drawn applause. And then, something changed. A tremendous golden curtain was shot across before our eyes. It was a shimmering wall of rich magnificence. In the middle, something stirred. Terpsichore appeared, a small, pretty, sparkling Italian, with eyes that dropped little flames on to her cheeks. She told us in broken English that she would dance for us. The golden curtains parted, and we saw a scene. It was the first of many. I'll not describe these, only give you some faint idea of the pleasure that came to us; the change that came over that damp Saturday afternoon audience.

They were still; still and spellbound.

She was a flame, dancing against a background of flames, and yet the richest flame of them all; she was a Spanish girl, with lightning in her hands and eyes; she was a swan, the inevitable swan, and yet a different swan. She gave that old dance a grace and a significance that made it new. I'd seen Schlomz do it, I'd seen Pavlova do it. But Terpsichore does something new. She did it then. Sydney sat forward in the seats and their cold hands became warm with applause. Terpsichore's triumph was complete. I wanted to meet her. Somehow, I wanted to know the mind and the beauty behind the art. So I *did* meet her, and it has been my privilege to meet her several times since then. Terpsichore is as much loved in Australia now as she will be when she has completed her coming triumph in South Africa.

At the Folies-Bergeres.

The next time I saw her was at the Folies Bergeres, in Paris. That famous theatre, with its glory, its life, its colour, its originality, is only one scene of Terpsichore's triumphs. The Folies Bergeres may be famous as a Parisian haunt for tourists; actually it is not as naughty as is supposed. It is just a temple of great dancing, and Terpsichore is one of the Empresses . . . or should one say Priestesses of that temple. She loves Paris and Paris loves her. Then I saw her on the first night of "The Blue Kitten," that bright Gaiety show, where this delicately beautiful dancer was wooed over from Paris to be the principal figure in an already glorious gathering of artists.

Her dancing lent life to that musical comedy as I've seldom seen life lent to one before. She lifted its artistic standard just as she made it advance through its scenes of beauty with a ripple of success.

Going to South Africa.

And now, so Terpsichore tells me, she is going to South Africa to add another feather to her cap. You will like her sparkling eyes and her beautiful clothes and her mannerisms and her personality, and, most of all, you'll like her dancing, because it is music, poetry and life; all three expressed through faultless technique, taste and a deep and wonderful sense of the beautiful.

The new backless gown—Dorothy Devore in "The Man Upstairs," a Warner Brothers picture.

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"Under the Rouge."

Two crooks find the great city becoming too hot for them and decide to change their graft headquarters. They set out across country as evangelists and find this not only safe but exceedingly lucrative. Their dupes are many and active in their endeavours to add to the fast accumulating bank roll the crooks are piling up.

But every graft has its weak spot. It is most always a very human weakness that betrays them. In this case one of the crooks could not resist the lure of a pretty face. He had left a trail of broken hearts in every town. He makes his greatest mistake when come to a town where one of his victims was trying to begin a new life and sets out to win the daughter of her benefactress.

How the crooks come to grief and the victim is saved is a document which makes "Under the Rouge" a picture long to be remembered, as you'll own when you see it at the Orpheum, Johannesburg, on September 16th, 17th and 18th.

And he found himself faced by a revolver.

Bert Ralton and His Havana Band.

Bert Ralton arrives in South Africa on September 20th with the members of his band, and it will not be long before all these makers of music are considered old friends by their audiences.

His World Tour.

Bert is a very keen photographer and, before he set out on his world tour, had a small kinematograph machine made for him in Paris. He took many pictures of the countries through which he travelled and delights especially in those depicting Maoris dancing and Maori life in New Zealand. "This is a wonderful country, you know," said Mr. Ralton, reminiscently. "In one part of it there are boiling springs, which are called geysers. Extinct volcanos are as common as daisies, but of all the country, I liked the natives best. On coming upon a Maori village, near Rotorua, I got in touch with some of the natives and, after having made friends with them through playing the latest songs, they agreed to put on their gala attire; the girls donned grass skirts and necklaces of flowers, while the men painted themselves and decorated their bodies with leather and feathers. Then they led us up to a little clearing, where they danced their native dances for us. I was able to take many pictures, and now incorporate the film with my playing of the 'Hula Medley.'

Maori Music.

"This medley consists of several songs which were taught me by the Maori Princess Rangiriri herself, one of the Maori royalty. Some of the tunes I noted down, and when I returned to London I compiled this medley of poignant and enthralling music. This has proved an enormous success, and it is probably familiar to South Africans, since I have recorded it many times, and the records have had phenomenal sales all over the world.

A Trout Stream and a Geyser.

"I had heard before I went to New Zealand of the strange things that happened there, but I accepted them in the spirit in which one accepts stories about pink snakes and wolves with nine heads. However, when I arrived in New Zealand I found that they were most astonishingly true, and I was able to verify for myself the fact that in one place a trout stream runs close by a boiling geyser, and it is possible, after landing a trout in the cold water, to fling it into a bubbling mass a few yards away and within five minutes to have it ready for eating. If I had not, myself, caught a trout in the stream and cooked it in the geyser, and afterwards eaten it with relish, I do not think I could possibly have believed the story."

A Chic Spaniard—Gladys Walton.

Tex McLeod.

If you want to learn how to quicken your wits, go to Tex McLeod, the spinner of ropes and yarns. This cowboy-comedian is one of the quickest witted persons I have ever known; he has only to glance through the daily newspaper to fill his mind with a thousand caustic and humorous remarks about current topics. He is very quick at repartee, and Capetown audiences will probably remember his *bon mot* when he last played there.

Although he is intensely keen on his stage work, Tex McLeod has occasional hankerings after his life on the ranch. It is his intention to spy out the lay of the country in South Africa with a view to eventually buying land there. "Now, wouldn't it be fine," he said to me, "to get a nice piece of land by some river that runs near to the Cape to Cairo Railway. I can't think of a better land to settle down in than South Africa.

"I tell you, I am just longing to throw a colt again and, if there's anybody in South Africa who wants to have a colt-throwing competition with me, I'll say I'm willing. I'll do it for charity, or money, or diamonds, or, as Mark Twain said, 'for a few marketable turnips. Yessir!'"

"I'd like to tell South Africans that I am looking forward to going back to their country, and that, though I am our years wiser and older than I was on my first trip, my ace is still the same, and I can still spin a rope, to say othing of a yarn."

Tex McLeod will open at the Criterion, Durban, on eptember 13th.

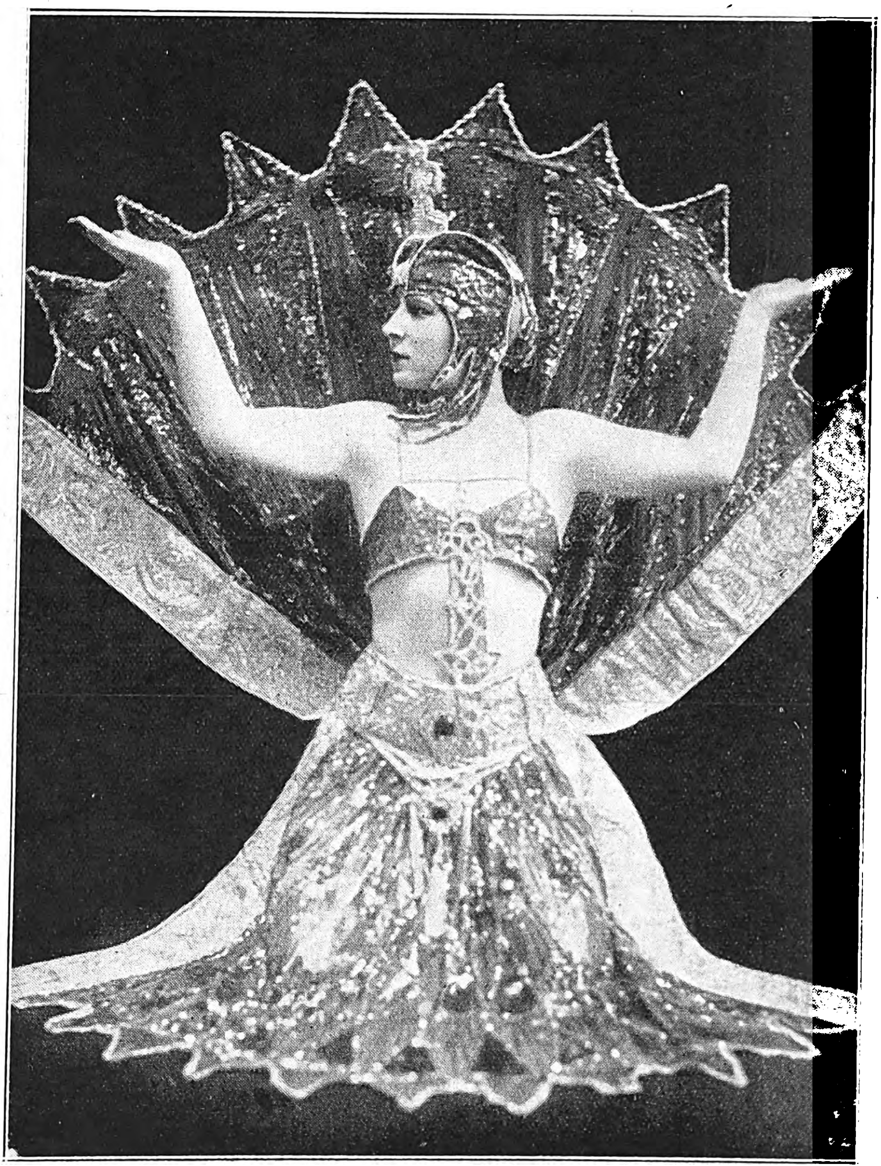
"My Son," at the Orpheum, Johannesburg, on September 13th, 14th and 15th.

"My Son."

In "My Son," Nazimova, Empress of Emotions, has a great rôle. She plays a mother for the first time in her career—a Portuguese mother. Her great love for her son makes her fell him at her feet, with an axe handle, where he lay as if dead, rather than see him dishonoured.

Three football players from a college team were on the set while this scene was being photographed Big men and brawny—they stood speechless, held spellbound by Nazimova's voice. One of them told me that the movies did not thrill him; that they were all bunk, and that there was no art on the screen. As the axe handle came down on Pickford's head with a resounding thud and Nazimova sobbed as though her heart were breaking, I stole a glance at the cynical football player. His eyes were glassy and glued upon the diminutive actress. I looked just long enough to see two tears leave his eyes, roll down his cheeks, reach his chin, and then drop to the floor. I smiled.

Go to see "My Son," at the Orpheum, Johannesburg, on September 13th, 14th and 15th.



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The Serious Side of Being Funny.

By Constance Talmadge.

To begin with, it is easier to make people cry. France gave the Legion of Honour to the Fratinilli Trio, famous clowns, who, for years, have sent the French into shrieks of laughter. They knew the value of laughter, and knew it wasn't easy to make crowds of people see the funny side of life. Laughter colours our varied existence and is as healing as sunlight, and sometimes just as difficult to create.

Constance Talmadge.

Clowning, practical joking and humour has always played a very important part in human affairs. Centuries ago, the need of an outlet for relaxation of this sort was officially recognised and observed by a special day called April Fool's Day. Kings had their special fools, who were practically allowed to say anything they pleased, providing it was funny. Comedians, in a way, take their place to-day—they are the public's jesters, and it is our job, one way or another, to amuse, to suddenly make one forget the every-day cares, and relax into laughter. I remember reading a book by James Stevens, "Here Are Ladies," in which genius is defined as "the ability to be careless."

A sense of humour is not enough to make a screen comedienne. One must be a mimic and have a keen insight into human nature, not only a good-natured tolerance of people's faults and foibles, manner and mannerisms, idiosyncrasies and eccentricities, but a love and general understanding for their very human qualities. Every comedienne is consciously or unconsciously a psychologist. Eccentric clothes, facial grimaces, absurd situations will not make a comedy in pictures any more. In my own screen stories, I specialize in comedies of manners, stories of modern fashionable settings and atmosphere, where the characte portrayals are true to people of to-day. In the picture I have just completed, "The Duchess of Buffalo," the scenes take place in Russia—Russia as it was under the late Czar, full of pomp and ceremony, and because of that pomp and ceremony, which they took so seriously, we have not taken seriously at all; in fact, their over-appreciation of their position in life is one of the high points in this comedy.

It is difficult to get humorous stories. Every one thinks they have a sense of humour, even authors, but few can laugh at themselves when they fall down—it is so much easier to laugh at the other person. That is why the life of an actress who chooses comedy as her forte, or who is chosen by life for it, is far from an easy one.

The emotional actress has her story well worked out, scene by scene, before she attempts to play it. In a comedy, bits of business may be written down that seem funny, but—laugh and the world laughs with you may be true in theory, but it doesn't work out in pictures.

"The Crowded Hour."

Bebe Daniels plays pretty Peggy Laurence, 'phone girl, who has an idea she would like to be an actress. Her partner is Matt Wilde, played by T. Roy Barnes, who has a leading rôle with Kenneth Harlan in the supporting cast of the production. Lady Luck plays right into her hands, for in the audience at a Bowery theatre where she goes on amateur night is young Billy Laidlaw, wealthy engineer, who sees talent in the girl and brings her to the notice of a Broadway producer. It is but a matter of weeks until she is a "Follies" headliner.

Peggy wanted to be an actress.

And all this time young Laidlaw sees Peggy nightly. A mutual love affairs springs up between the two, even though Billy is already married. The scenes that follow carry the pair to France—Bebe as a "Y" entertainer. It is here that she finally realises how really selfish she has been, and the picture closes with her bringing about reconciliation between the Laidlaws.

It's well worth a visit to the Grand Bioscope, Capetown, on September 16th, 17th and 18th.

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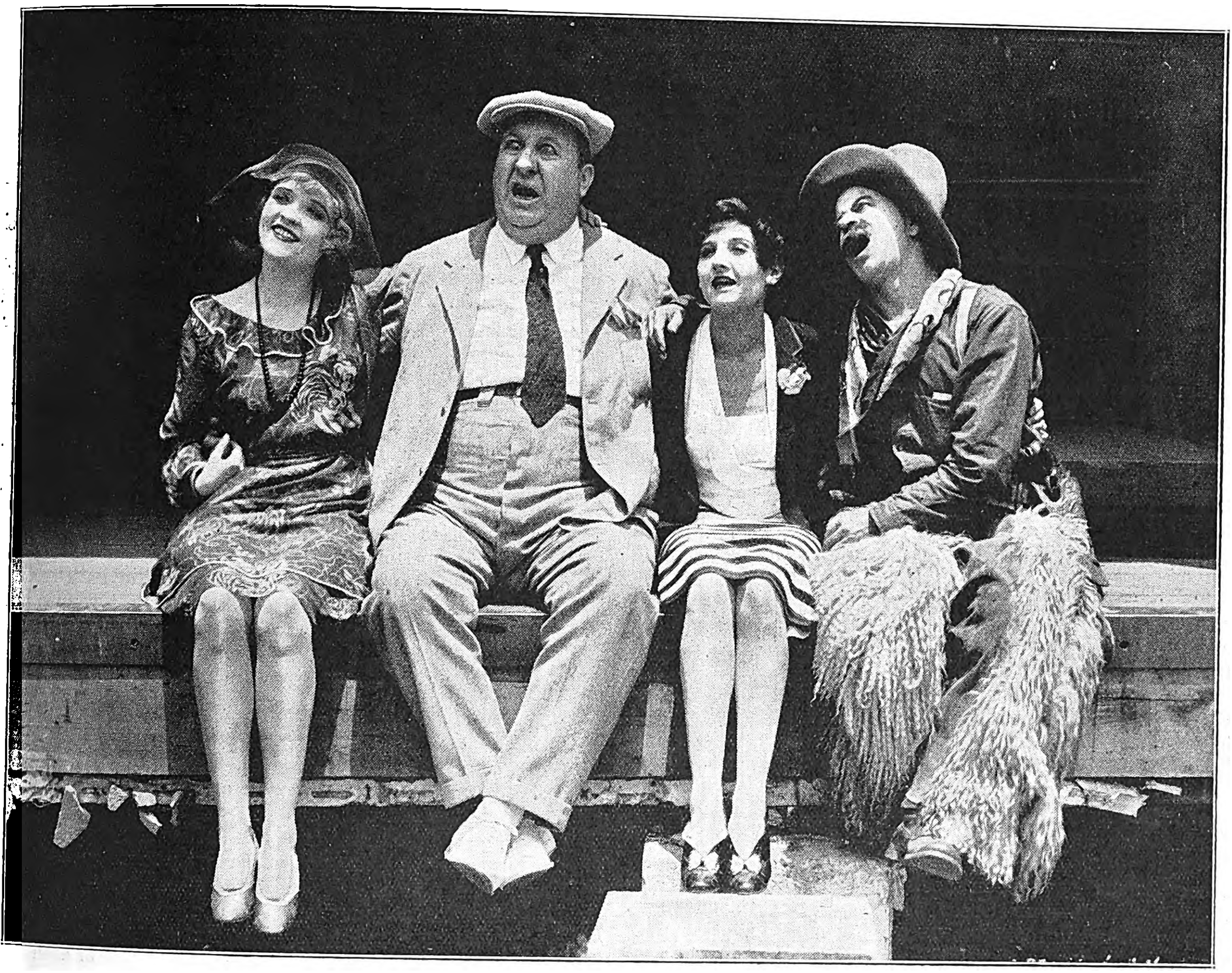

One wonders if Phyllis Haver, Mack Swain, Vera Steadman and Chester Conklin are singing "Tie a bit of string around your finger" or "I'm a little bit fonder of yau" during the waits of the production of "The Nervous Wreck?"

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Hilda Shankland.

Hilda Shankland, who is playing in "A Cuckoo in the Nest," is a young actress well known in England for her pleasing portrayal of ingenue parts. Miss Shankland is tall, fair, and willowy, like the English girls one reads of in books. She is very young and has only lately started what promises to be a very successful dramatic career. As a matter of fact, when playing with the Repertory Theatres Players at Oxford, it was predicted by one of those who walk in high places, that she would become the future Irene Vanbrough. She has a keen sense of comedy, and her acting shows great power and restraint.

Although her career has been short, it has been very varied, as she has played in such diverse productions as W. B. Yates's "Land of Heart's Desire" and Shakespeare's "Othello," in which she played the part of "Desdemona," and a large number of ingenue parts.

She has a deep and powerful voice, which contrasts very happily with her delicate, fair personality.

Miss Shankland is also a very keen sportswoman and plays golf and dances as well as she swims.

Jennie Hartley is the leading lady in Julian Wylie's revue "Brighter Blackpool," which is scoring mightily at the Winter Gardens, at that popular seaside resort.

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Racing Notes.

By *"Observer."*

As regards weather, Clairwood Turf Club is easily the unluckiest in the Union and, if there is a wet day going, they seem to get it. On Saturday last their meeting had to be abandoned owing to the very heavy rains which set in at Durban on the day previous.

Polperro has won only three races, all of them on the Auckland Park course. By Policastro—Viper, he is an own brother to Python, in his day the champion two-year-old of Durban.

The death occurred on Tuesday night of Mr. A. R. (Sandy) Wright, who raced, among others, Sub Rosa, Rose Gold and Ruiker on the Rand. "Sandy" had been a sufferer for years from miners' phthisis.

One of the features in connection with Johannesburg's carnival festivities on September 22 is to be the anniversary Donkey Derby, in which the starters will be ridden in racing kit and colours by the leading jockeys of the Rand. The actual course, not yet made public, will be a novel one, and is not likely to be attempted again—at least, not in our day.

Acceptances have been declared for the big back-end English handicaps—the Cesarewitch and Cambridgeshire. The lists still read formidable from a backer's point of view, and the task of selecting a winner is by no means an easy one.

Prior to his defeat in the Champagne Stakes at Doncaster on Tuesday last, Lord Derby's colt, Sickle, by Phalaris—Selene, was regarded as a likely winner of next year's Derby. Selene, dam of Sickle, was herself a big winner and is a half-sister to Tranquil, who in 1923 won the St. Leger for Lord Derby.

Lieut.-Col. Charlie Henwood, chairman of the Durban Turf Club, has returned to his home after a health-seeking holiday spent in Zululand, but, unfortunately, without having made the improvement hoped for.

Owing, apparently, to a misunderstanding in framing the conditions and giving the owners concerned a more reasonable notice of the time of closing, the entries for the Pioneer Handicap, the chief race at the Pony and Galloway Club's holiday meeting of September 22nd, are disappointing alike in numbers and quality.

In error, Enchantress, who actually finished last, was placed third in the Rossmore Handicap (C) at Auckland Park on Saturday. Apparently the shock of the unexpected honour was too much for Enchantress, who has been under the care of a veterinary surgeon since then.

Seradella's win in the Great Yorkshire Handicap at Doncaster on Tuesday entailed a penalty of 10 lbs. for the Cesarewitch, and brought her weight for that race up to 8 st. 8 lb.

So far, the executive stewards of the Jockey Club have not appointed the much-looked-for "advisory expert for the Transvaal," but it is expected that an announcement will be made shortly. Unless things improve, the new official will find plenty of scope for his labours, the object of which will be to put racing on a better footing as far as the public is concerned.

By his win in the Prince Edward Handicap, two miles, at Manchester on Saturday last, Market Basket incurred a 10 lb. penalty for the Cesarewitch, bringing his weight up to 7 st. 12 lb. Market Basket is owned by Sir Abe Bailey, who also has Cloudbank, Hercules and Foxlaw in the Cesarewitch. The last-named is the ruling favourite and promises to see a shorter price.

C. Brigden, who left on Tuesday with a team of six, is the forerunner of the many from the Rand who contemplate a descent on Capetown for the big stakes that will be offered by the S.A. Turf Club and the Milnerton Turf Club at their October-November meetings. Mr. Brigden's team for the Cape comprised Blacksmith II., Dark Purple, Sledgehammer, Upper Crust, Minor Poet and Miss Ronald. The last-named, an own sister to Narrow Gauge, has yet to make her *début*.

Mr. W. F. Blanden, killed in a motor car accident near Durban on Sunday last, was a well-known and popular owner-trainer on the Rand. During the war he served in German East Africa and was awarded the D.C.M. and a foreign decoration for having carried a wounded comrade out of danger under heavy fire. At the Park meeting, on August 21, Fred Blanden saddled his last winner in Backgammon, and others to carry his colours recently were Paperdilla, Ocean Born and Miss Wilfrid.

Oxton, beaten a neck by Brown Feather in the Galloway Handicap (A) at the Park on Saturday, put in a very fine finishing run. Afterwards the stewards held an enquiry and accepted the explanation that Oxton had struck himself during the race. Shrewd observers were of opinion that C. Anderson did not shine on Oxton, who, on this running, should have beaten Brown Feather,, the most consistent and one of the fittest performers racing on the Rand today. Since May last, Brown Feather has taken part in 15 races for seven wins, five second and three thirds. Before he commenced racing, Brown Feather was used as a hack and carried a girl to and from school each day.

Fabaris (Farman—Caricature) finished up his racing career on Saturday last at Capetown. Imported by Sir Abe Bailey and leased to Mr. F. W. Murray, Fabaris won several races for that trainer. Reverting to Sir Abe Bailey, he won first time out, a Johannesburg Spring Handicap, and was unlucky to lose the Summer Handicap by a head to Cesarewitch. Mr. Hadley owned Cesarewitch and, later, bought Fabaris and sent him to Capetown, where he won a couple of races. Throughout his career, which extended over six seasons, Fabaris took part in 37 races for seven wins, five seconds and three thirds, and won in stakes £4,445. Fabaris will in due time come up to Mr. C. A. Hadley's Kromdraai Stud. In the meantime, he will have a short season at the stud of Mr. Malck on the Berg River, C.P.

Eastern District Sporting Club were fortunate in securing good entries for their eight event card at Saturday's meeting. Racing commences at 12.40 p.m., and the first of the race specials leaves Johannesburg at 11.20 a.m. The double tote is to operate on the fifth and sixth races on the card. Appended are some selections:—

12.40 p.m.—Galloway Handicap (A). Six furlongs.
1, Tante; 2, Scoot; 3, Cherry Stick.

1.15 p.m.—Maiden Handicap. Five furlongs.
1, Whisperer; 2, Inspector; 3, Protection.

1.50 p.m.—Galloway Handicap (B). Seven furlongs.
1, Sybil M.; 2, Butterfly; 3, Glenves.

2.25 p.m.—Boksburg Handicap (A). One mile.
1, Antique; 2, Valmar; 3, Orbit.

3.5 p.m.—Boksburg Handicap (B). Nine furlongs.
1, Royal Poly; 2, Windermere; 3, Buiter.

3.40 p.m.—Boksburg Handicap (D). Six furlongs.
1, Thoughtless; 2, Quick Retort; 3, Pazo.

4.15 p.m.—Boksburg Handicap (C). Seven furlongs.
1, Crofter; 2, Pontoon; 3, Polyvivian.

4.50 p.m.—Galloway Handicap (C). Five furlongs.
1, Garboard; 2, Hoar Frost; 3, Dreamland.

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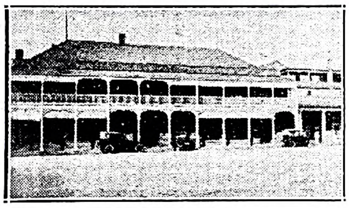

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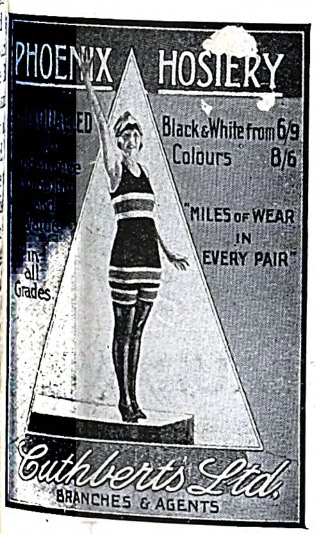

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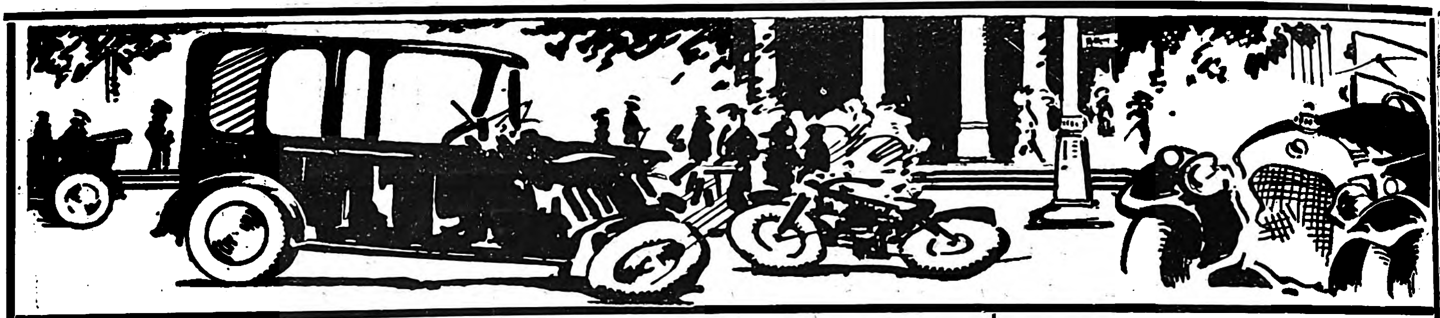

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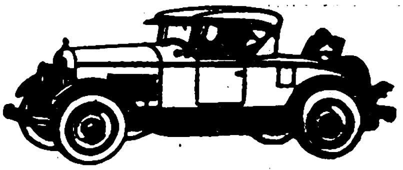

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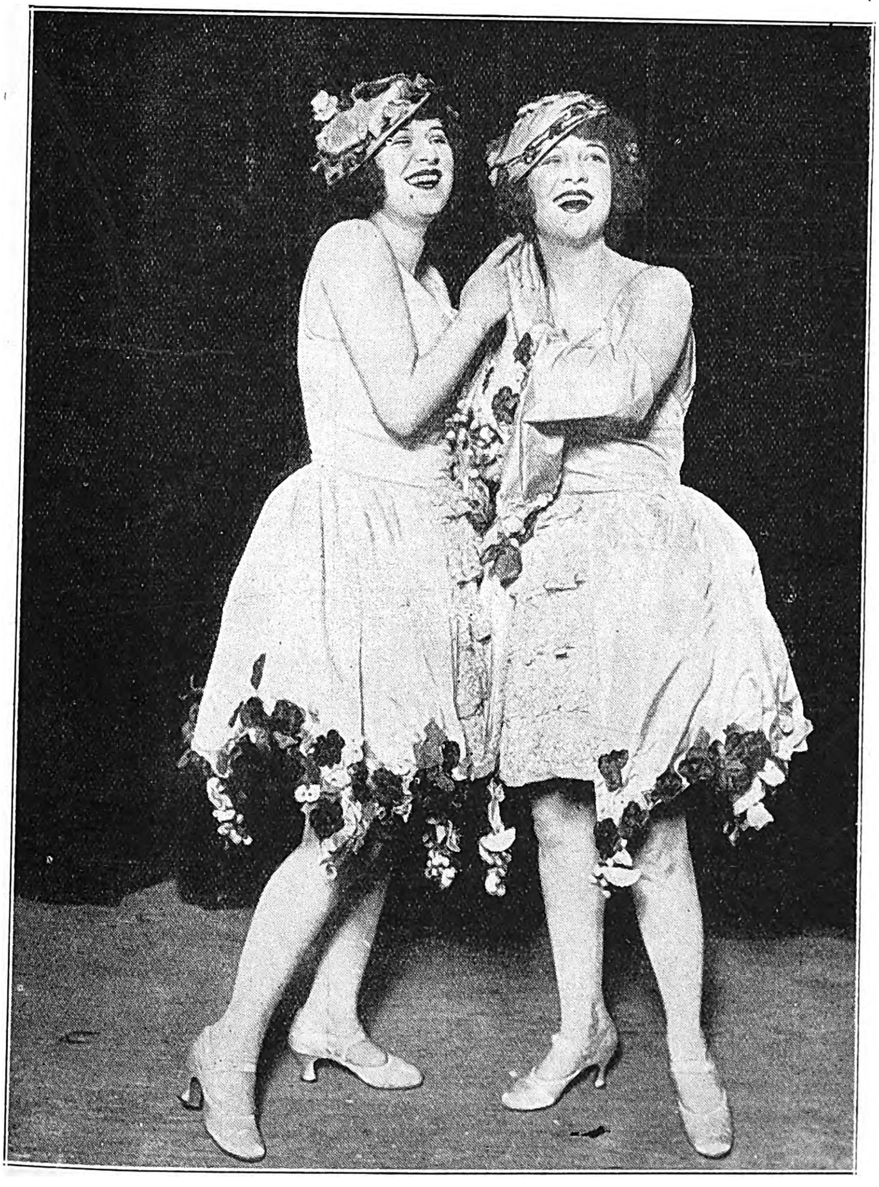

" Give us a little kiss "—the Swanson Sisters enjoy the joke with their audiences. They will be at the Vaudeville, Bloemfontein, on September 20th, together with the Rigoletto Brothers.

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Carnival Week in Johannesburg.

Every visitor to Johannesburg on its fortieth birthday will want to see *everything* in the way of amusement. Apart from the Pageant, which takes place on Wednesday afternoon, September 22nd, there are lots of things for the holiday-maker to see—and enjoy. Things are being made convenient for the one day visitor. Two of the theatres, His Majesty's and the Empire, are holding morning performances on Wednesday, 22nd September (which is a public holiday), and there are to be special matinees on Tuesday and Thursday afternoons at these two particular theatres.

This is "Carnival Day" mapped out for you: Book seats for one of the morning performances—"Mercenary Mary" is being played at the Empire, and a farce-comedy, "A Cuckoo in the Nest," at His Majesty's—and, in the afternoon, view the Pageant and join in the Battle o Flowers. Later on, take in a picture show. The Carlto will run all day from 11 a.m. to 11 p.m. At the Bijou and Orpheum, in Jeppe Street, the Wednesday matinees wil begin at 3.15 o'clock, for the comfort and convenience o visitors. Further matinees will be given at the Bijou o Thursday and Saturday, and at the Orpheum on Tuesda and Saturday. Seats for all places, except Carlton, Bijo and Orpheum, can be reserved at the Carlton Hotel Booking Office and all Reef theatres.

To make it easier, here is the time-table for th week:—

September.	His Majesty's.	Empire.	Carlton.	Bijou.	Orpheum.
Monday, 20th ..	8.15 p.m.	8.15 p.m.	11 a.m. to 11 p.m.	8 p.m.	7 & 9 p.m.
Tuesday, 21st ..	2.30 p.m. 8.15 p.m.	2.30 p.m. 8.15 p.m.	ALL THE WEEK.	8 p.m.	3, 7 and 9 p.m.
Wednesday, 22nd	10 o'clock in the morning 8.15 p.m.	10 o'clock in the morning 8.15 p.m.		3.45 p.m. 7 p.m. and 9 p.m.	3.45, 7 and 9 p.m.
Thursday, 23rd ..	2.30 p.m. 8.15 p.m.	2.30 p.m. 8.15 p.m.		3 p.m. 8 p.m.	7 and 9 p.m.
Friday, 24th ..	8.15 p.m.	8.15 p.m.		8 p.m.	7 & 9 p.m.
Saturday, 25th ..	2.30 p.m. 8.15 p.m.	2.30 p.m. 8.15 p.m.		3 p.m. 7 & 9 p.m.	3, 7 and 9 p.m.

All Suburban Bioscopes, Usual Wednesday and Saturday Afternoon Matinees.

All Reef Theatres and Bioscopes, Usual Wednesday and Saturday Afternoon Matinees.

The film comedian, Leon Errol, and some of his friends.

The Jewish Players.

The Nathan Isaacovitch company at th Standard Theatre, Johannesburg, are scorin a phenomenal success in the various play they have presented, ranging from melodram to pure comedy; and his talented compan have shown their fitness to sustain any an every variety of rôle.

It has all along been Mr. Isaacovitch' earnest desire to give South Africa the ver best obtainable, and he has succeeded admirably. This desire has led him to augment hi company by, after a great deal of cabling managing to induce Mr. J. Goldstein an Madame M. Goldstein, the well-known Jewish artistes, to join him. This, despite the fac that the present company is an exceedingl strong one, and it is felt could hardly b bettered.

So the two new arrivals will appear for the first time on Monday, September 20th, at the Standard Theatre, Johannesburg, and will no doubt achieve as great a success as they have already done in Paris and London.

Guy Bates Post and Dorothy Brunton

In a scene from "The Masquerader," the fine play with which the famous American actor opens his South African tour at Scotts Theatre, Maritzburg, on September 27th.

Vera Tamarowski.

"La Revue de la Danse."

Feathers! Feathers! Feathers! All the time I have been in South Africa, I don't think I have ever seen so many feathers together as there were on the Alhambra stage the other day during "La Revue de la Danse," a dancing act presented by the Stroganoff Brothers, Iris Delysia and Vera Tamarowska.

After making many changes of costume, the last part of the act blossomed like the proverbial rose into a whirlwind of rainbow coloured ostrich feathers. Feathers surrounded the little chic hats worn by the women, great feather fans were in their hands, feathers floated from the waists and trailed into fluffy inconsequent skirts, and behind them drifted flowing trains composed entirely of feathers.

I do not know how many ostriches were plucked to provide these gorgeous masses of colour, but I should say a good many.

This is the *piece de resistance* of the whole act, and, although each item and each dance is perfect in itself, one must perforce catch one's breath and give an even larger clap when the feathers appear.

Would you rather have a minuet or a jazz? That is the question which this last dance of the Stroganoff company puts to its audience.

It begins with the dainty and graceful old French dance, performed by Leonid Stroganoff and Vera Tamarowska, and gradually the pace increases with the volume of music. The steps grow more abandoned and more modern until, eventually, Alfred Stroganoff and Iris Delysia turn the whole movement into that of jazz. The act ends on a note of triumph for modernity.

These four young people have been able to stand on their own toes and do glissades ever since they could walk, their parents were all stage artists, and they have each of them had a long and excellent theatrical training.

Alfred Stroganoff is the inventor of the dances which comprise the revue, and his brother, Leonid, does the choreographic part—that of putting the dances together and deciding what steps must be used. Leonid designs the costumes, but it is Alfred who thinks out and arranges the music, so you see that the two brothers are equally gifted. As for Iris Delysia and Vera Tamarowska, there is nothing to choose between the perfections of each of these two dancers. One is fair and the other dark—that is the only difference I can see in them, since each dances with perfect rhythm and grace, and each wears to great effect the beautiful robes—numbering over a hundred—which their wardrobe comprises.

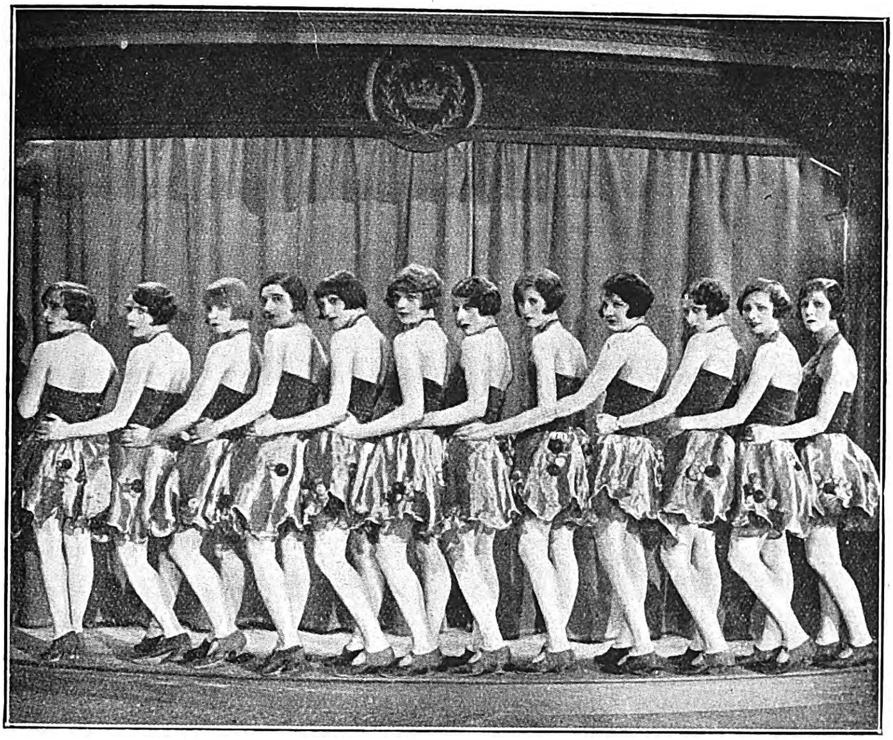
All four told me of the great joy and elation of their first trip to England, when they came to the Coliseum for four weeks, and was so successful that they stayed for months.

"Isn't that a triumph," they all said in one breath, and I am sure all South Africans will answer, as I did, with a very definite "Yes."

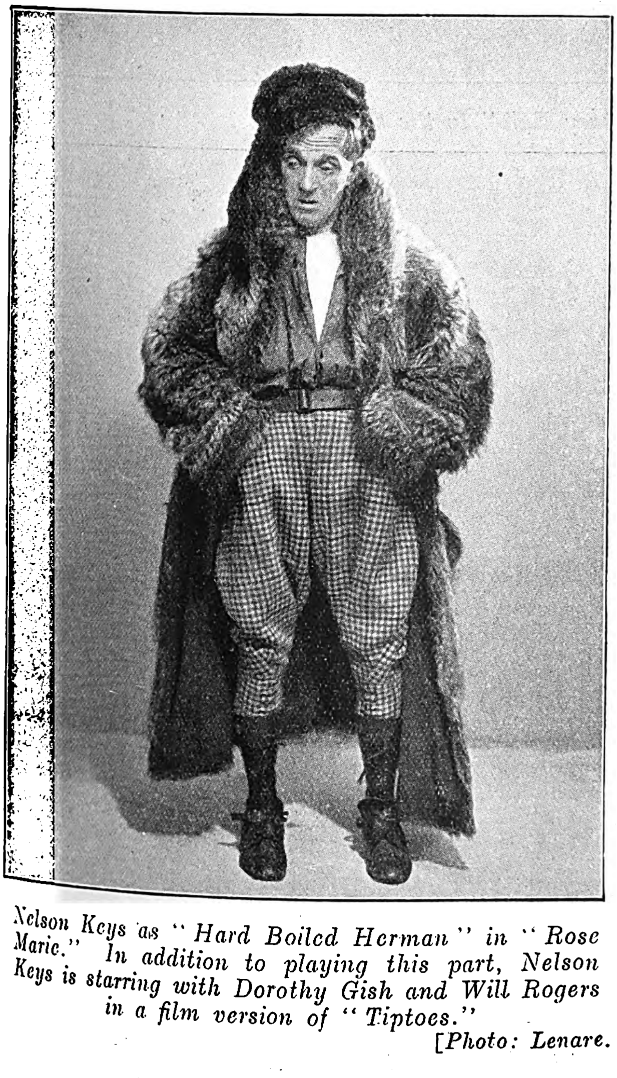
"La Revue de la Danse" opens at the Tivoli, Capetown, on September 22nd.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

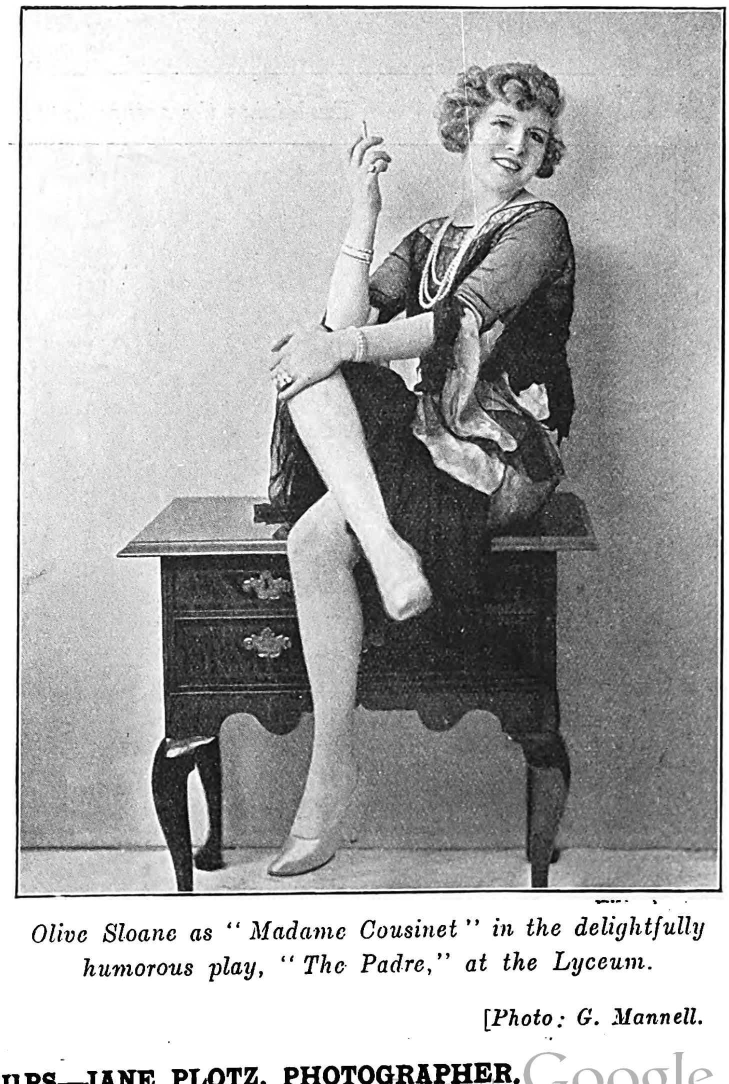
From London Town.



The Girls of the Revels Brigade—an exceedingly popular feature in the programme of Cabaret at the Piccadilly Hotel.
[Photo: Lenare.

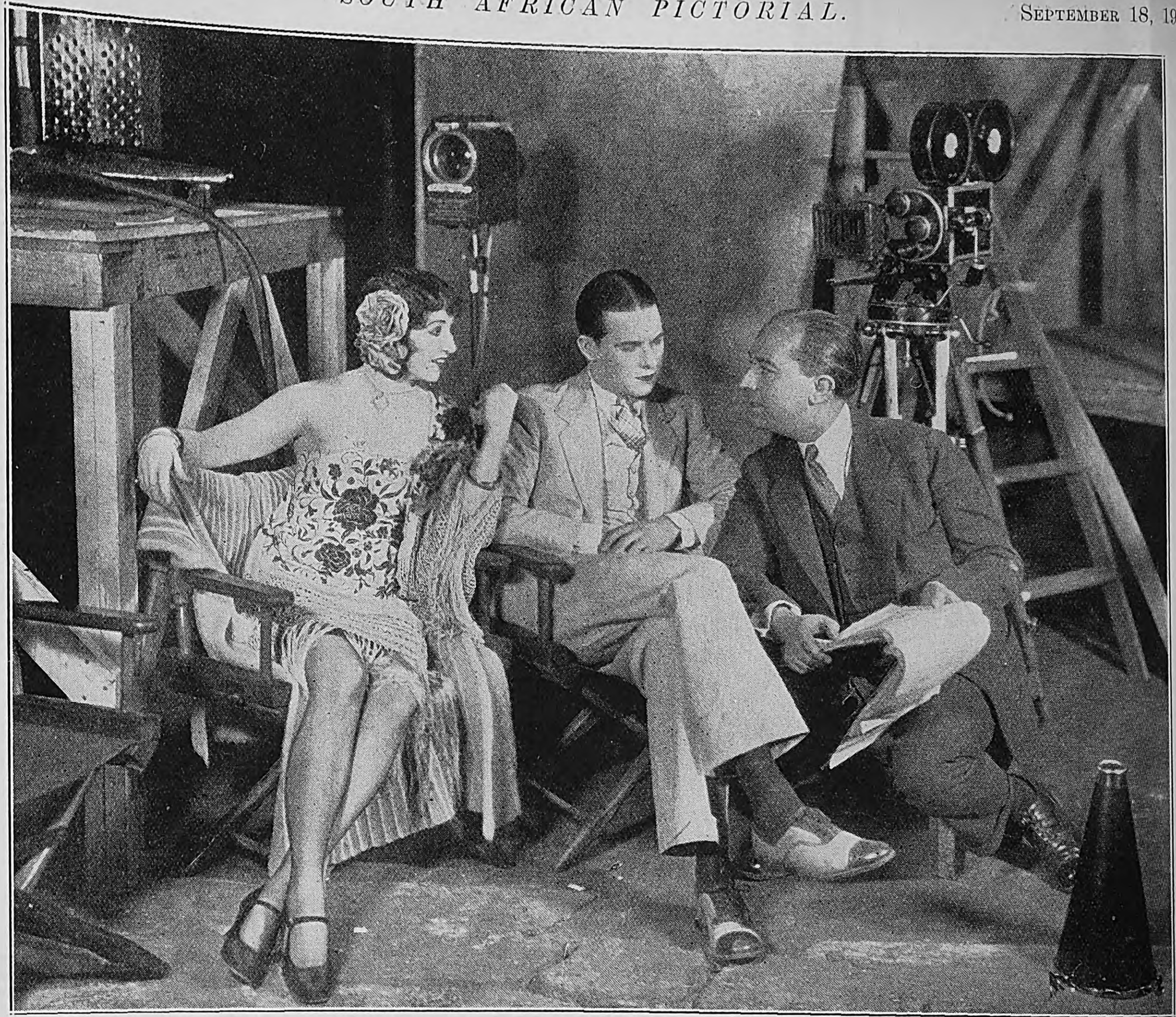


Nelson Keys as "Hard Boiled Herman" in "Rose Marie." In addition to playing this part, Nelson Keys is starring with Dorothy Gish and Will Rogers in a film version of "Tiptoes."
[Photo: Lenare.

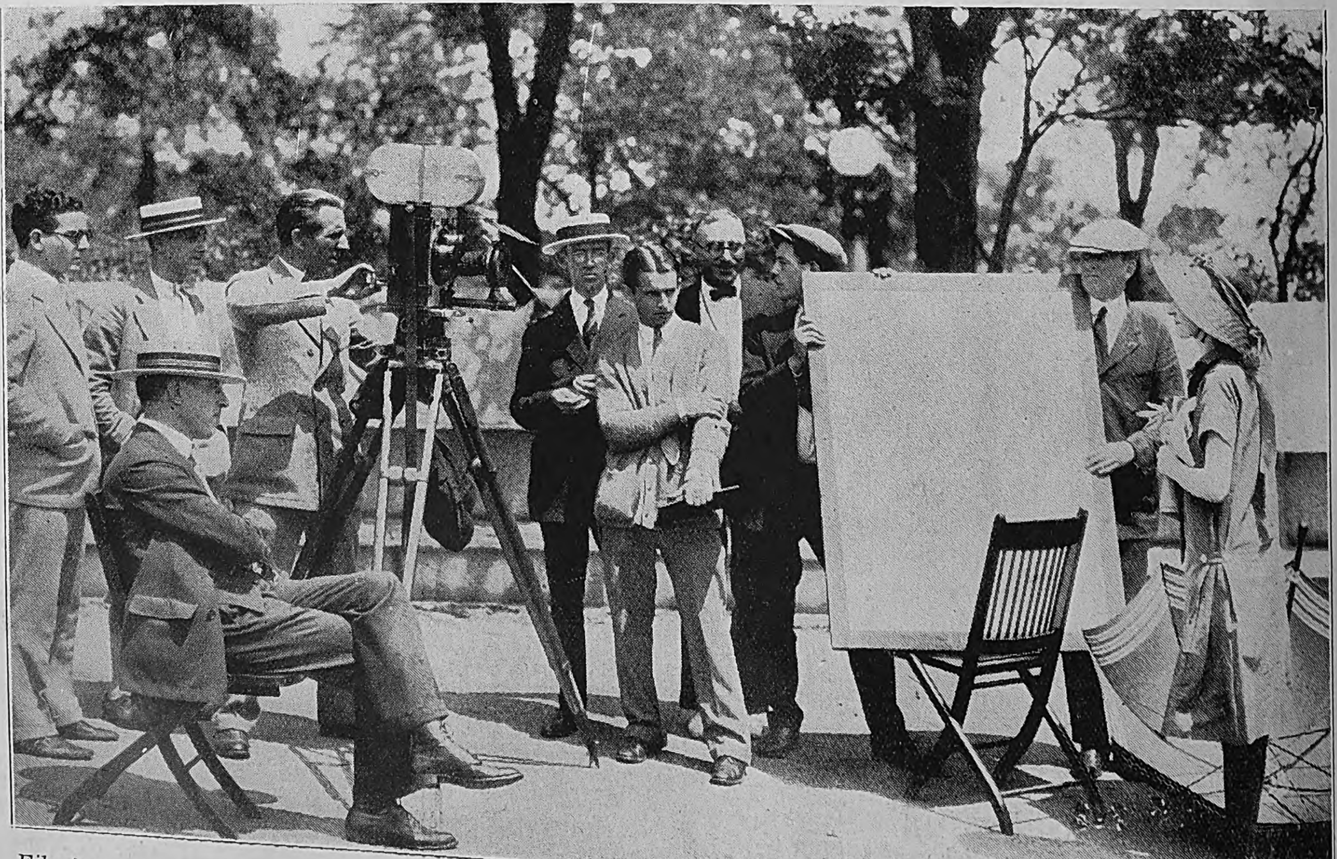


Olive Sloane as "Madame Cousinet" in the delightfully humorous play, "The Padre," at the Lyceum.
[Photo: G. Mannell.

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.



Explaining the scenes in "Necessary Evil" to the stars.



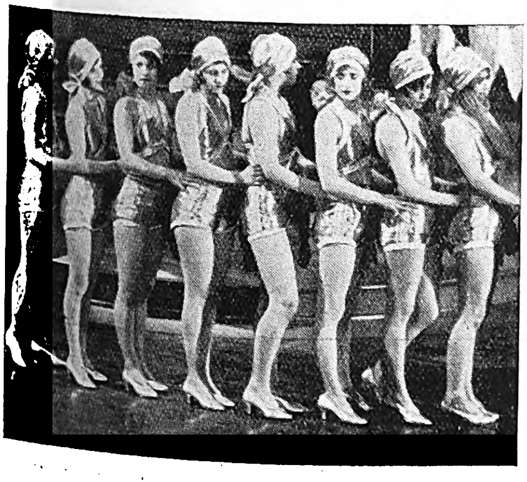
Filming company on location for scenes of "That Royle Girl," the Paramount picture which has Carol Dempster (seen on right) as the star.

At Benoni.

Herschel Henlere.

Herschel Henlere, the brilliant pianist, will be at the Criterion, Benoni, on September 20th, for a week.

The lady with the fan.



Ben Lyon shocks Ritz Waiter.

A certain waiter at the fashionable Ritz-Carlton Hotel, in New York, will long remember Ben Lyon.

It seems that Ben wandered into the Ritz for dinner the other evening. The shaded lights and the stern, if not funereal, faces of the waiters lent an air of patrician gravity to the atmosphere, which was almost oppressive to the happy young Ben.

"Someone must have died around here," said Ben to his friend, who was his guest at dinner. "Everybody looks sad."

Just then a particularly doleful-looking waiter in immaculate white made his way heavily and sadly to Ben's table.

"What do you wish, sir?" asked the waiter as he halted beside the young movie star.

"Well, I guess I'll have my tonsils removed," said Ben.

And the waiter is still trying to figure it out.

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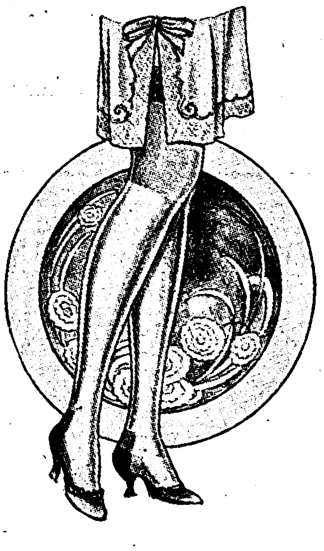

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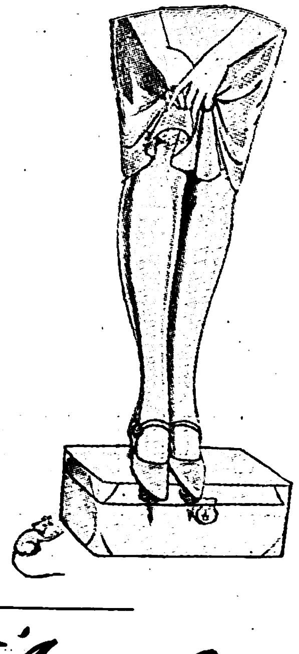

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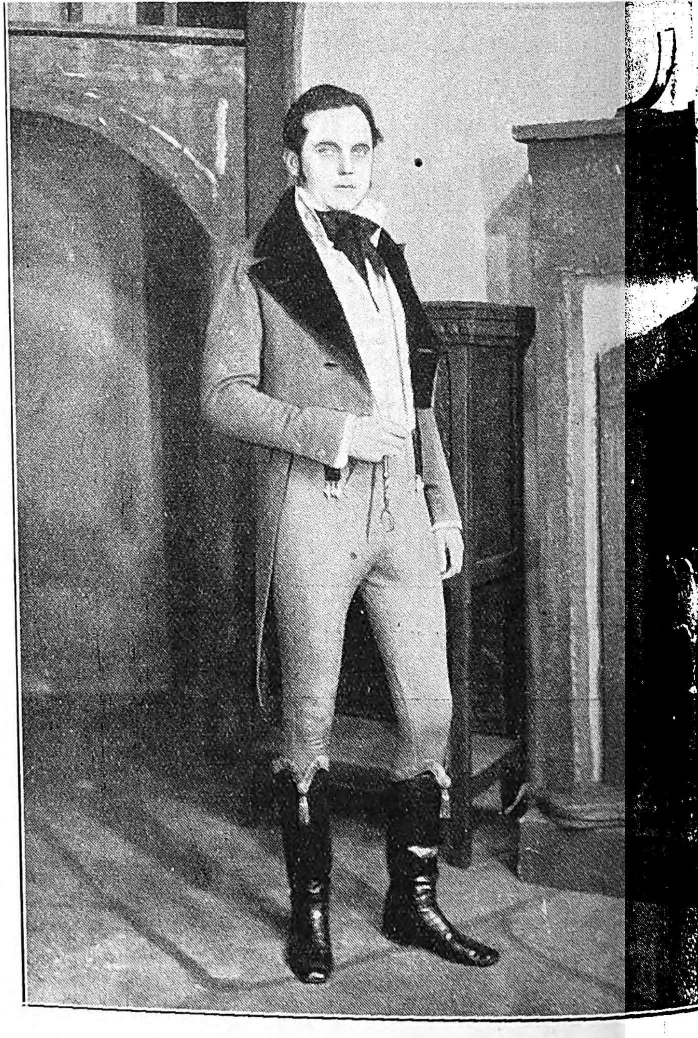

George Hayes, who has won golden opinions in South Africa, is seen here as "The Gentleman" in "The Man with a Load of Mischief," which he will play during the present Neilson-Terry season in Capetown.
Photo: African Films Production, Ltd.]

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

Planting the tree to commemorate the Rand's fortieth birthday.

Next Week's Calls.

WEEK COMMENCING MONDAY, SEPTEMBER 20TH.

Tivoli, Capetown.—(Opening Wednesday, Sept. 22nd): Delysia Stroganoff Quartette, Jack Lane, Dawn Sisters, The Nicoletos, Cyril Shields and Assistant, M'lita Dolores, Ross and Jerome.

Empire, Johannesburg.—"Mercenary Mary' Revue, 8th week.

Orpheum, Johannesburg.—Musical Astleys, Hicken and Rose.

Grand, Pretoria.—Fred Lake and Partner, Daye and Dawne.

Criterion, Benoni.—Hershell Henlere.

Rinko, Maritzburg.—Tex McLeod, Dorothy Clarke.

Criterion, Durban.—Irene and Hearne, Edna Maude, Johnny Moore, Jenny Roy.

Vaudette, Bloemfontein.—Rigoletto Bros. and Swanson Sisters.

Apollo, Germiston.—Keith Wilbur, Scotch Kelly.

His Majesty's Theatre, Johannesburg.—1926 Comedy Company in "A Cuckoo in the Nest."

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Company of Yiddish players in their repertoire.

Town Hall, Alice.—"No. No, Nanette"—the record-breaking Revue. Monday, Sept. 20th.

Town Hall, Fort Beaufort.—"No, No, Nanette" Revue. Tuesday, Sept. 21st.

Town Hall, Adelaide.—"No, No, Nanette." Wednesday, Sept. 22nd.

Grand Theatre, Grahamstown.—"No, No, Nanette." Friday and Saturday, Sept. 24th and 25th.

Opera House, Capetown.—Dennis Neilson-Terry and Mary Glynne in "The Cat and the Canary," "The Ringer," "The Man with a Load of Mischief."

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East meets West in the Movies.

Players of many nationalities are cast prominently in many films. To take one, "Diplomacy," Arlette Marchal, playing "Zicka" in the picture, was born in Paris, *France*.

Arthur Carewe hails from the town of Travivancond, in distant *Armenia*.

Matt Moore was born in Dublin, *Ireland*.

Sojin was born in Sendai, a village not far from Tokyo, *Japan*.

David Mir is a *Russian*, having first seen the light of day in St. Petersburg.

Gustav von Seyffertitz is an *Austrian*, his birthplace being Innsbruck, in the Tyrol.

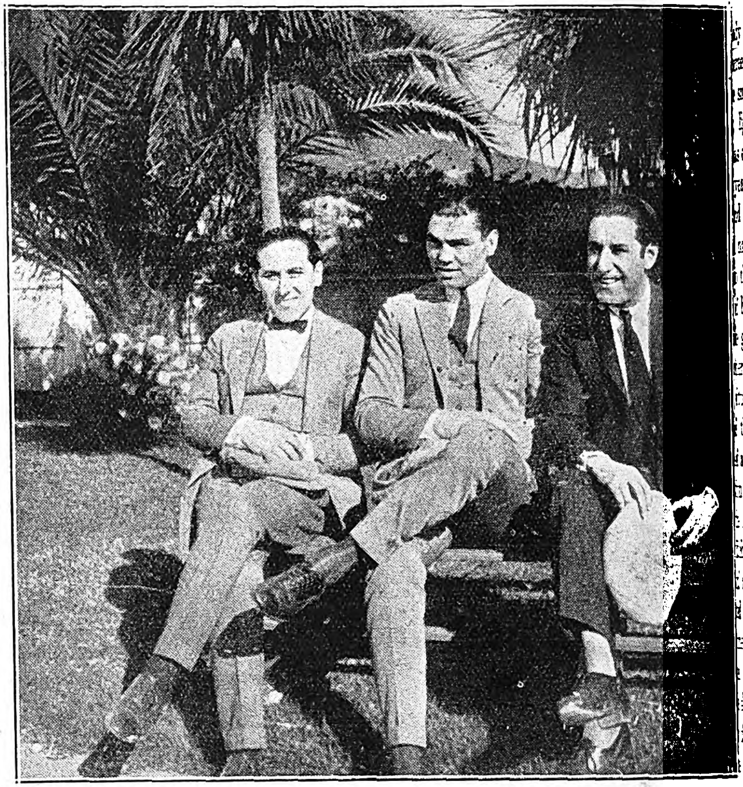
Neil Hamilton and Earle Williams are the only Americans in the production besides Miss Sweet.

Even this trio come from widely different sections of the United States.

Miss Sweet was born in the middle west, in Chicago.

Hamilton's birthplace is on the Atlantic coast, in Lynn, Mass.

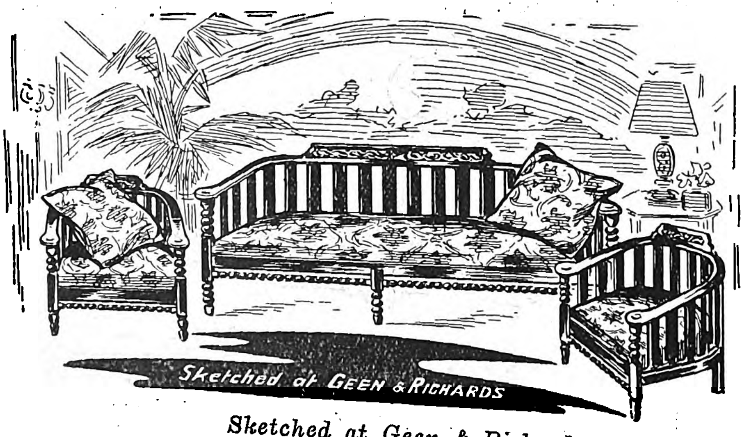
Williams is from Sacramento, California.



The Rigoletto Brothers, who are touring South Africa in Vaudeville, snapped taking a rest in a park, in New York, with Jack Dempsey, the champion boxer, who is due to fight again on the 22nd of this month.

"Sally" and the young violinist. A scene from the film of that name, coming to the Alhambra, Capetown, on September 23rd, 24th and 25th.

From "Christine of the Hungry Heart," a wonderful film, to be shown at the Grand Bioscope, Capetown, on September 20th, 21st and 22nd.



Sketched at Geen & Richards.

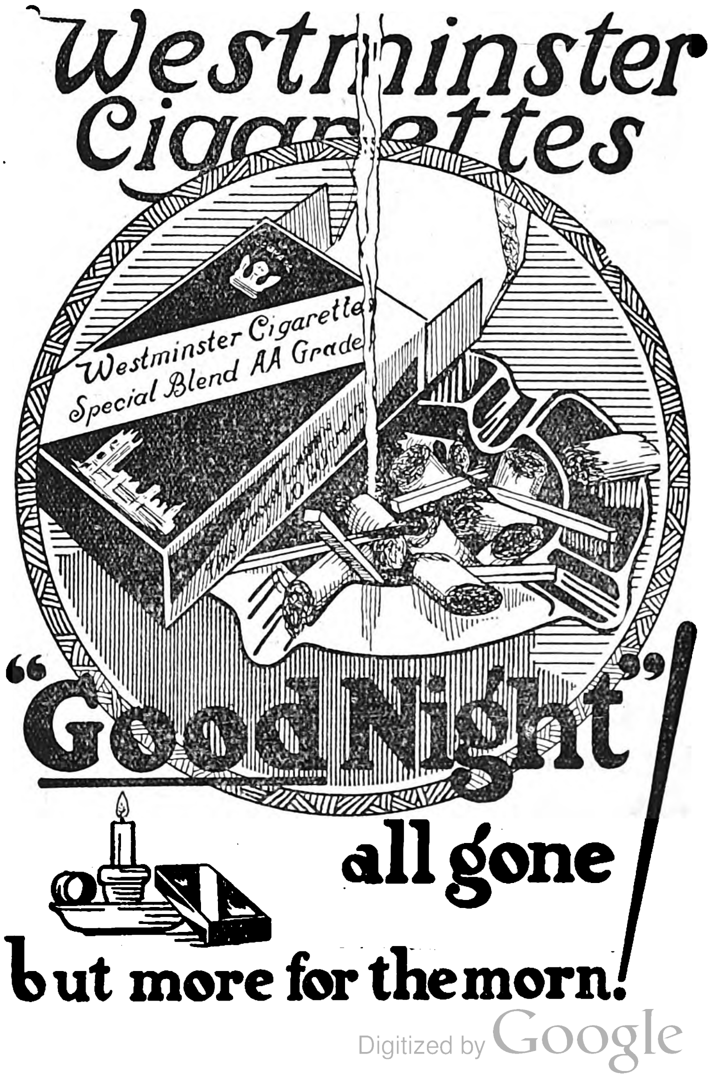
A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT

At the Bijou, Johannesburg.

"Lady Windermere's Fan," which will be screened on September 20th, deals with the smart set in London. A fascinating, light-hearted lady, Mrs. Erlynne, has eloped and deserted her baby. Twenty years of ostracism on the Continent end when she decides, under an assumed name, to try to fight her way back into the society that was once the breath of her life. Her little daughter has since grown up and become Lady Windermere. How mother and daughter face a situation similar to the one that wrecked the mother's life forms the theme of a story that has been waiting a generation to be screened. May McAvoy takes the rôle of Lady Windermere, and Irene Rich, whose personality undergoes a radical and complete change from the neglected wife rôles which she has been accustomed to playing in the past, is Mrs. Erlynne. Of great importance in making her the slender, seductive, sophisticated woman of the world, living by her wits, are the eight gorgeous gowns designed for Miss Rich by Sophie Wachner. They are of various types for morning, afternoon, formal, street, evening and negligee wear. Miss Wachner, originally from New York, is one of the most famous of motion picture costume designers.

"Lady Windermere's Fan."

Grace and a Spanish mantilla—Helene Costello.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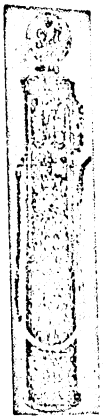

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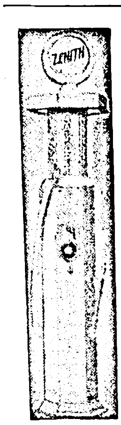

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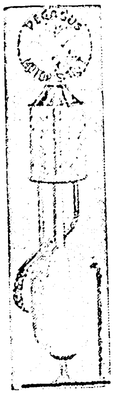

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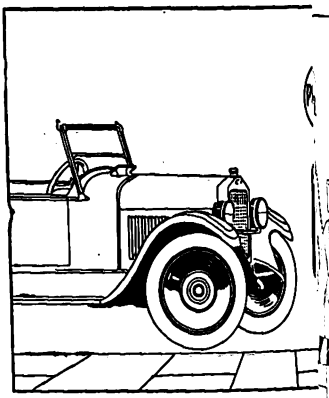

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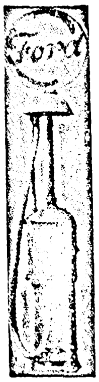

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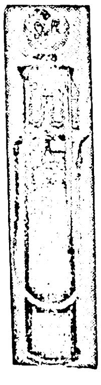

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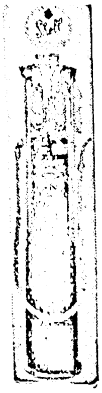

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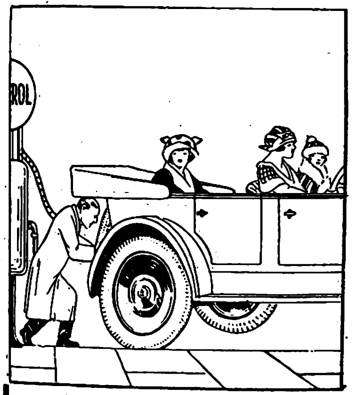

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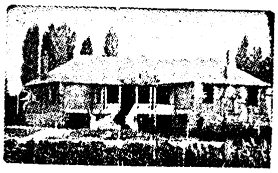

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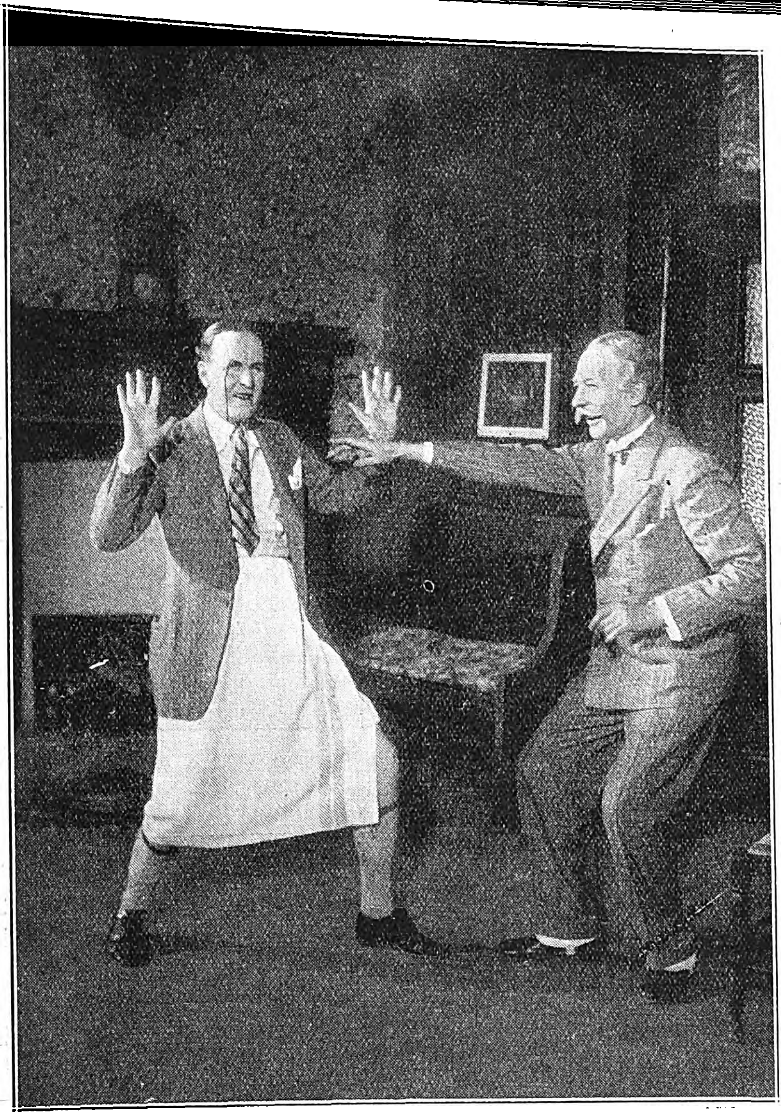


"Peter Wykeham" (Eric Cowley) and "Major George Bone" (George S. Wray) rehearse "the tale" in the parlour of the "Stag and Hunt" Inn.

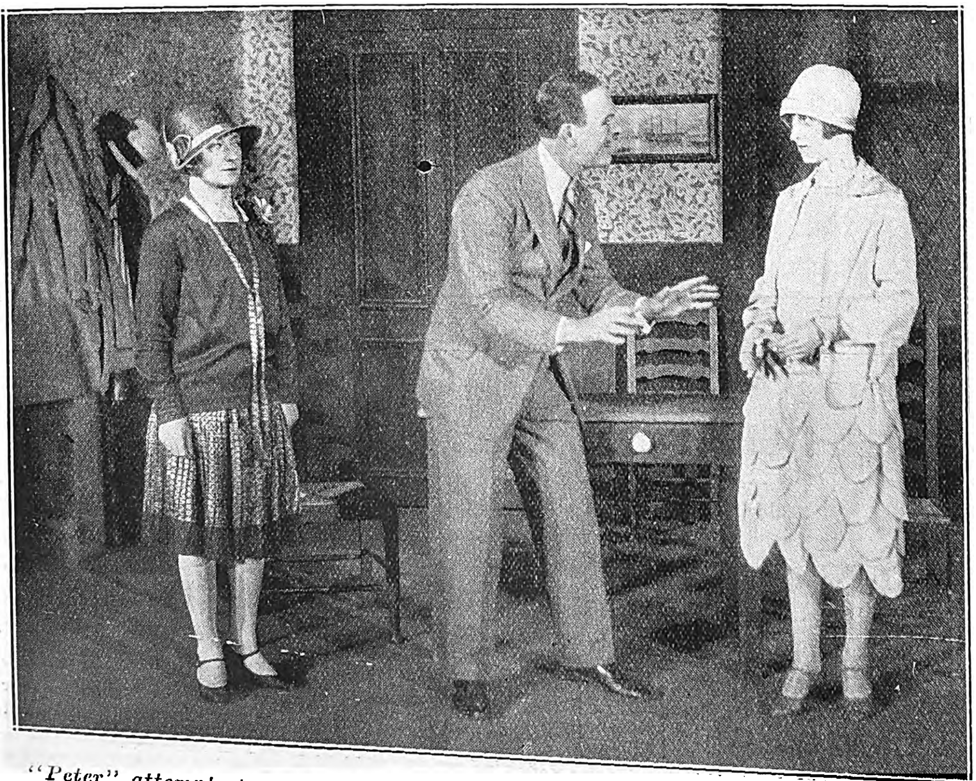
"Peter" tells "Marguerite"

Scenes from the la

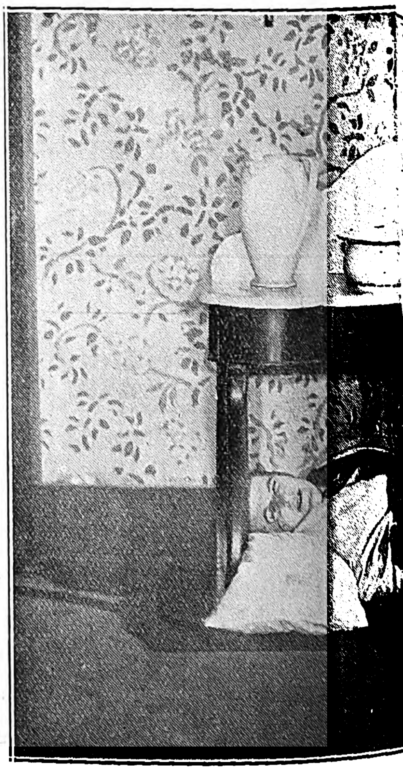
"A Cuckoo

played by the 1926 Comedy C

Joh

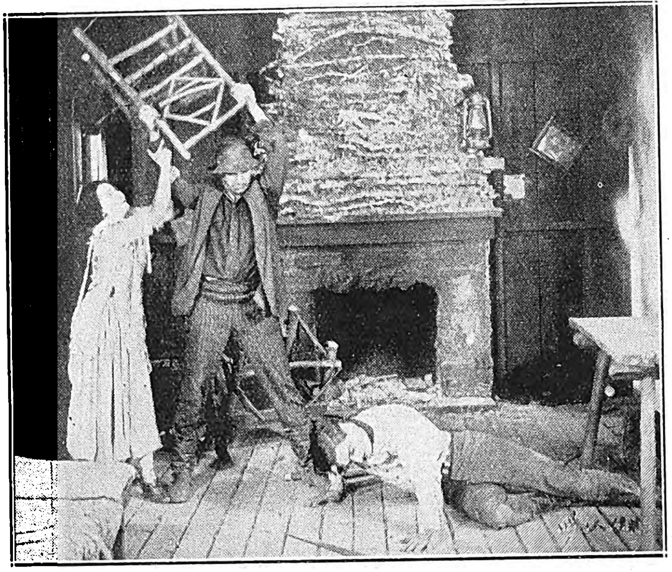


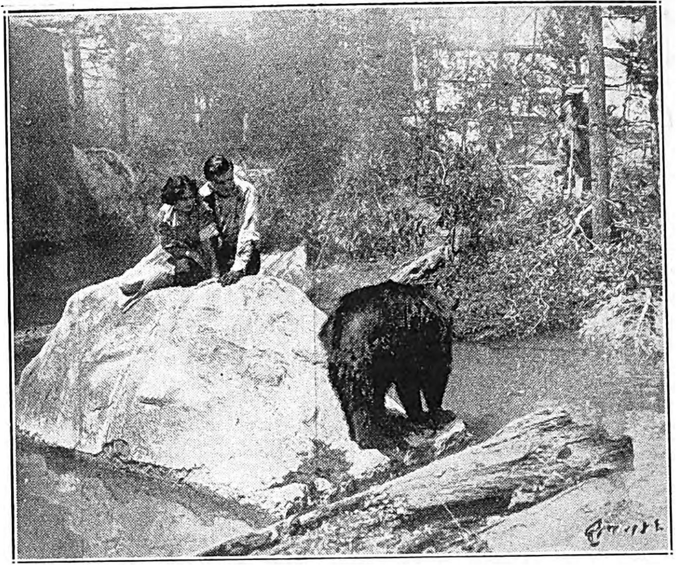
"Peter" attempts to explain to his wife (Hilda S. Shankland) why he spent the night in "Marguerite Hickett's" (Hilda Bruce Potter) room.



And at last makes

TEETH.



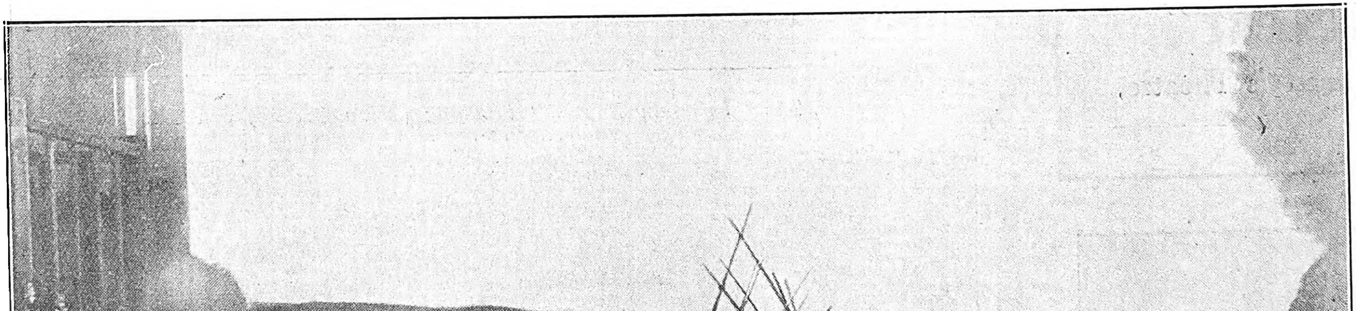


To train a dog to do tricks and to inspire it to enact a rôle in a motion picture are two vastly different propositions, as anyone will agree upon seeing the performance of Duke, the exceedingly clever dog, in "Teeth," starring Tom Mix with his famous horse, Tony, a film coming to the Orpheum, Johannesburg, on September 20th.

At the beginning of the story, Duke belongs to the heroine, portrayed by Lucy Fox, but soon the animal is separated from her and wanders into the possession of the hero, the character played by Tom Mix. Later, the heroine comes back into the life of the dog and wants it to return to her and show its former faithfulness to her. However, in the meantime, it had fostered a strong affection for the hero and is not inclined to abandon him.

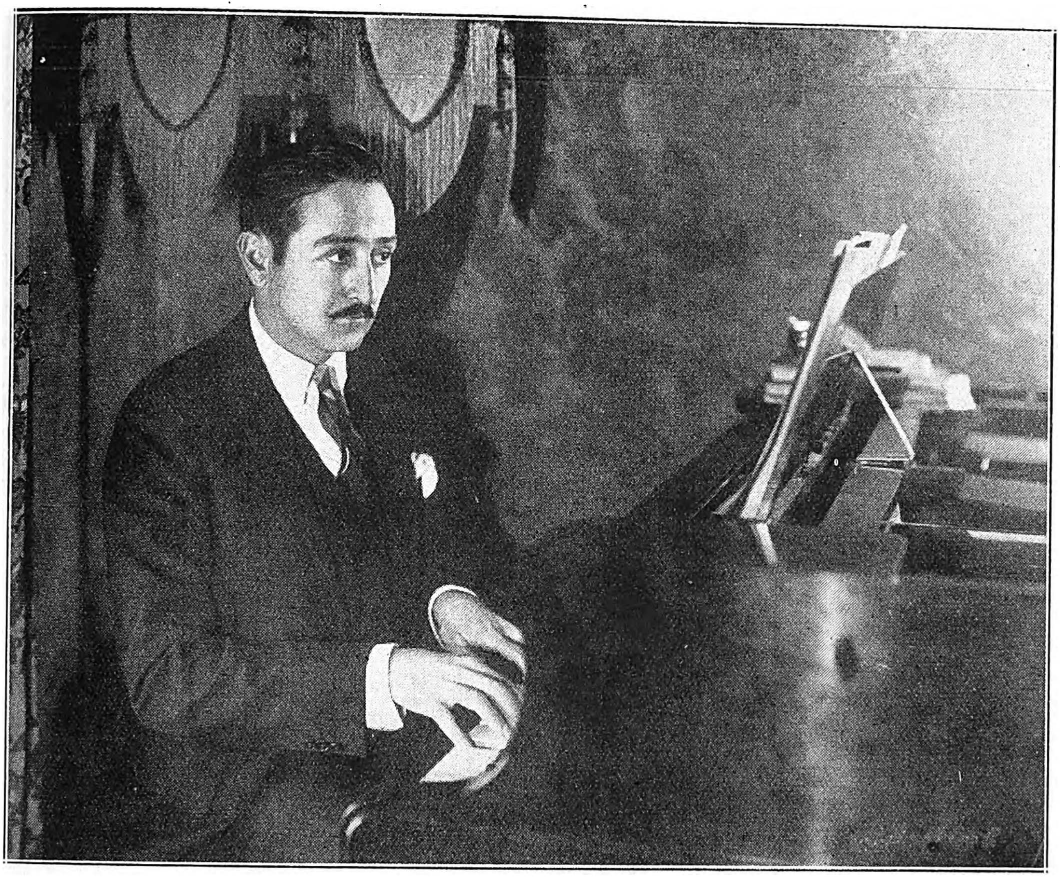
From this point on, Duke is torn between two emotions and it gives a remarkable performance of feeling all the pangs of the heart-rendering situation into which Fate has plunged it. On the first occasion when the hero surrenders it to the heroine and when she starts to take it away for ever from the man it had come to love, Duke seemed actually on the verge of weeping real tears in its sad distraction.

Cleverness finally comes to the animal's rescue—it figures out a way to belong to both of those who claim its affection in an intensely interesting romance of wild open spaces out West.



Chorus and principals in the finale of Act I., Scene 2 of "Mercenary Mary," now in its seventh week at the Empire, Johannesburg.

[Photo: African Film Productions, Ltd.



"The Paderewski of Hollywood" is what the film colony call Adolphe Menjou, the Paramount star. He is here shown at the piano in his Hollywood home

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

M'Lita Dolores.

"Love me, love my dog."

Did you ever know a young woman who was not interested in motor cars? I believe that away back in the Victorian days young women did not think about such things, being too interested in crinolines and fichus. But nowadays there is no girl in the world who does not take as much interest in a car as her brother does.

M'Lita Dolores, the charming artiste to be seen at the Tivoli, Capetown, on September 22nd, is, at any rate, no exception to this rule. She bent towards me with a delightful air of secrecy and whispered, "You know, I'm a speed merchant." Then she leaned back in her chair and gazed at me with her eyes open wide to see how I would take this extraordinary disclosure. Having seen that I was not going to hand her over to the police, she continued: "It gives me such an exhilarating thrill to feel the wind against my face and to hear the hum of the car's wheels along the shining roads. I have a little car of my own, you know, She has a white body and black wings. Everybody knows her. At first, I thought it was rather wonderful to think that when people saw my white and black magpie flying through the streets, they would say, 'There goes M'Lita Dolores.' But now, I do not like the publicity so much. It means that wherever I go people know me. I can never be quiet anywhere so long as I have the magpie with me; never travel anywhere, as it were, incognito."

Then she leaned forward with a new secret. "I will tell you something else," she whispered. "I want to fly. This does not mean that I have never been up in the air. Oh, I have, many times; but I am looking forward to the time when I shall fly my own machine. I am just longing for some inventor to plan a small aeroplane just big enough for one person, then I shall fly across the sky instead of along the roads."

It would have to be a very small aeroplane to contain this sprite of a girl, and I think that when people see her flying in the sky, instead of saying, "There goes M'Lita Dolores," they will say, "Look at that little tiny bird, how quickly it flies!"

The Tivoli programme in Capetown of the 22nd will be an exceedingly fine one and, in addition to Miss Dolores, there will be the wonderful "Revue de la Danse," Jack Lane, the Yorkshire comedian, the Dawn Sisters, the Nicoletos, Ross and Jerome, and Cyril Shields and Assistant.

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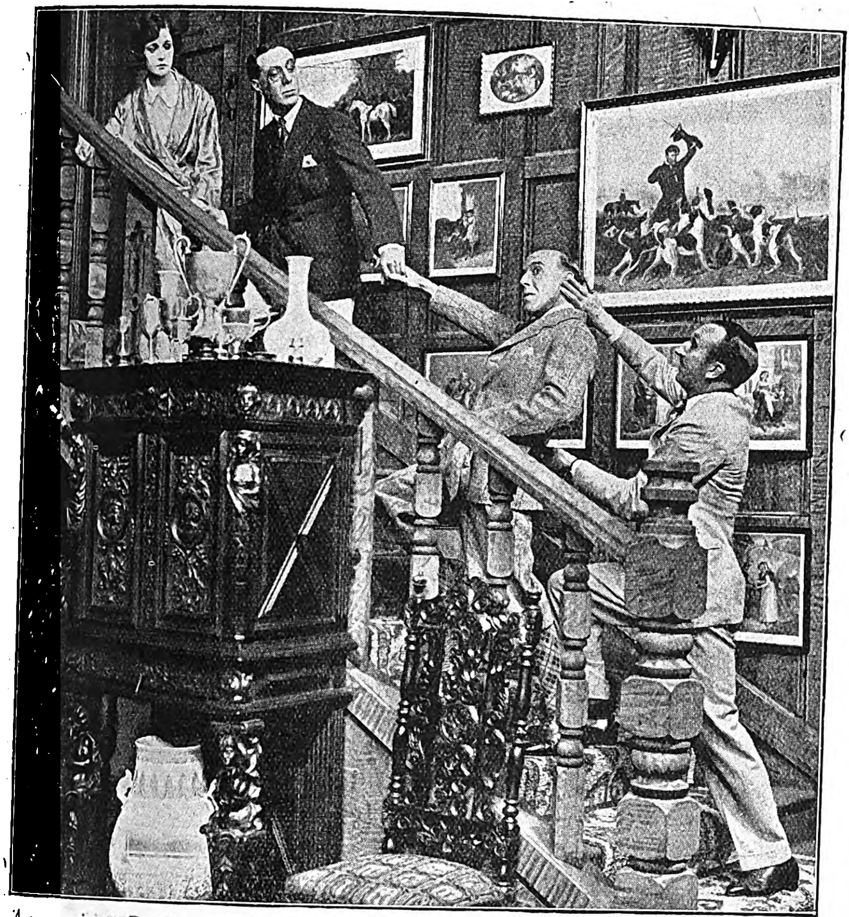
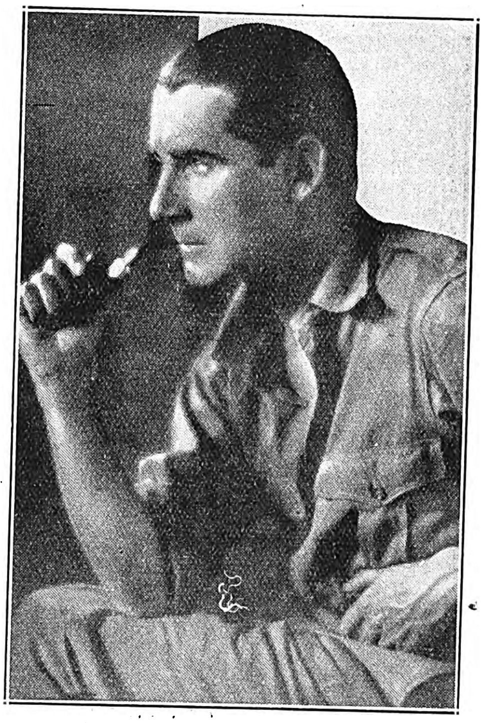


A scene in "Rookery Nook," the latest Aldwych success. One of the successful comedies in the repertoire of the 1926 Comedy Company, who are now playing in South Africa.
[Photo: Stage Photo Co.



Rex Ingram, Metro's famous director.

The Greatest School of Screen Acting in the World.

While learned film men discuss at great length the advisability, or otherwise, of schools for training screen actors, Jack Mulhall has discovered for himself what he calls the greatest school of acting in the world.

It is the Studio Projection Room.

That little dark room where studio executives look at the work they are turning out from day to day.

"If every screen player would use the projection room as frequently as possible," says Mulhall, "their acting would improve beyond their fondest dreams. For it is on the screen in the projection room that you may sit and study your own work.

It is difficult to study in a Theatre.

"At a theatre, an actor or actress has a difficult time if he or she tries to study the work done in a picture, for what between the crowds, the noises all about and the music and other elements that distract, one cannot get down to business. In the projection room a player can throw his work on the screen and watch it carefully, noting his mistakes. If he wants to, he can have a particular scene run again and again, studying his action carefully. There one may easily discover his mistakes and flaws, and in the next picture try to over come them, or improve on what is already his best work.

"I am afraid that too many of us look at the 'rushes' more to see how the day's work turned out than to study future improvement. But I have gained a great deal from this method, and advise it for others."

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Fifth Avenue Models.

The model.

She was a seamstress for a fashionable modiste.

The story, to be shown on the film at the Alhambra, Capetown, on September 20th, 21st and 22nd, concerns a beautiful young woman, whose father is a talented, but unsuccessful, artist. To support herself and her father, the girl works as a seamstress for a fashionable modiste. One day she is forced to act as a mannequin at a style show and attracted the attention of a young man, who, later, brings sorrow and joy to her.

May Philbin is the star, and there is a splendid supporting cast.

Frances Howard, a lovely lady of the screen.

"Code of the West."

The direct and drastic methods of the West were never better illustrated than in "Code of the West," coming to the Grand Bioscope, Capetown, on September 23rd, 24th and 25th, in which a sturdy son of Arizona teaches a flapper daughter of New York the a-b-c of living and loving.

Pictured against marvellous natural backgrounds and abounding in breathtaking thrills, "Code of the West" unfolds its vivid, appealing story of the romance of Georgie May Stockwell, a frivolous little flapper, and Cal Thurman, a sturdy, virile cowboy.

The young westerner, unused to the ways of the East, falls an easy victim to the charms of Georgie, who flirts outrageously with him, but laughs at him when he proposes to her. The realisation that she has only been playing with him infuriates Cal and he forces her to marry him.

The sturdy son of Arizona and the New York flapper.

Bert Ralton and his Havana Band.

The smiling face you see before you belongs to Bert Ralton, a newcomer to South Africa and head of the Havana Band, which opens at the Criterion, Durban, on September 27th.

Under Bert Ralton's able directorship are seven picked musicians from all over the world. Each one of these men is an extraordinarily accomplished and versatile musician, some of them playing as many as eight or nine instruments. The band consists of three saxophones (one of which is played by Mr. Ralston himself), a trumpet, trombone, banjo, drums and piano. The drummer is an artist in creating effects. Not long ago, after their return from Australia, I saw the Havana Band playing at one of London's largest music halls, and was most impressed with the agility and the surety of the band's drummer. It is he who, in addition to beating the big drum, creates the effects unobtainable by an ordinary instrument; he who beats the tom-tom in the Chinese music; he who plays the steel guitar for Hawaiian music, and he who creates the little bird-like whistles and the wooden rattlings demanded by the new popular songs.

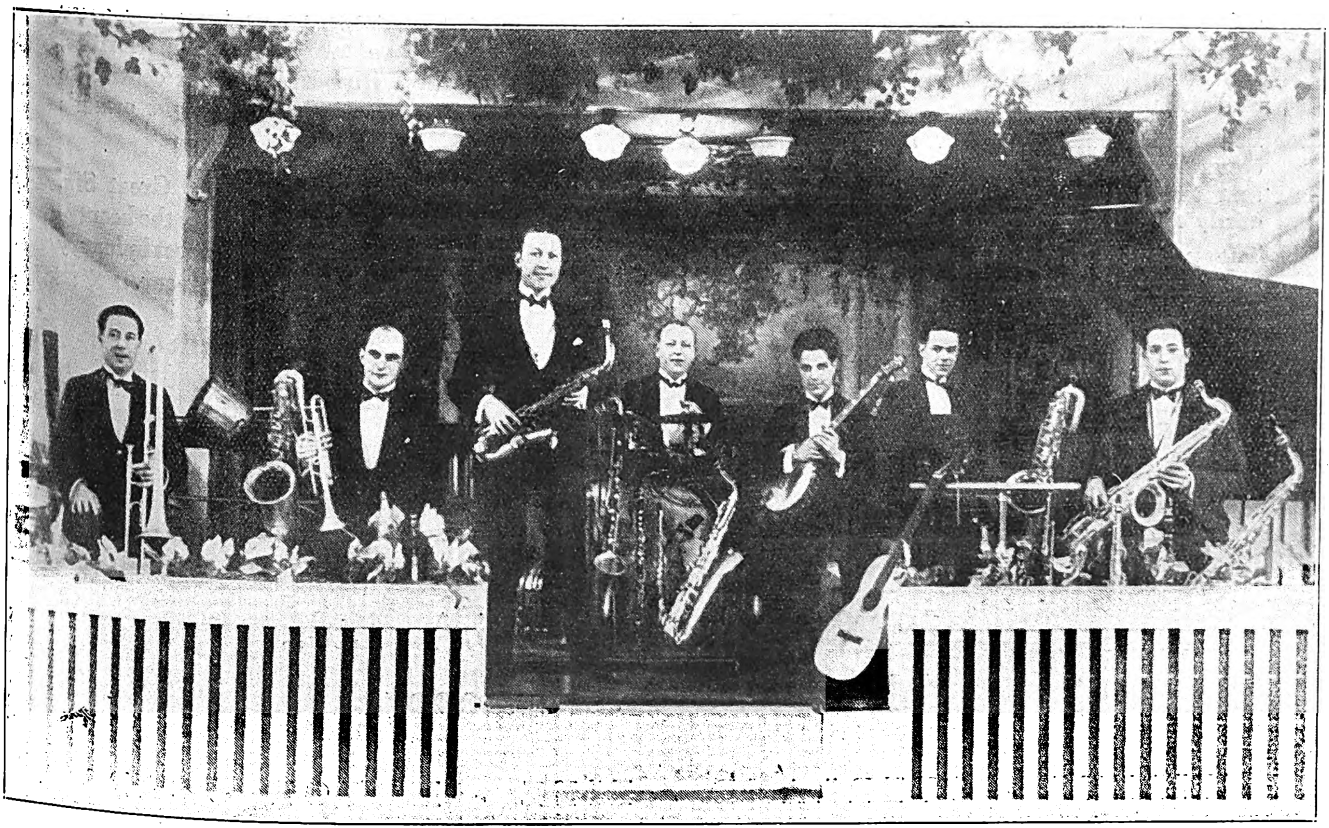
The band comes to South Africa enthusiastically looking forward to the trip. In its repertoire it has all the latest successes in dance and jazz music, and there is nobody, I feel sure, who, on hearing it, will fail to feel the need to dance tripping in their toes and running all through their bodies. Bert Ralton and his music makers can cast a spell upon the most gloomy-minded and the most sedentary. And if they can do that for the sad and the grim, what must they do for those who are all a-tiptoe with youth and energy and the love of dancing?

Success has accompanied their every appearance on the stage and in cabarets.

These eight people are amongst the foremost jazz players of the world, and they treat jazz, not as something which must be got through quickly, but with the reverence accorded by concert musicians to Chopin and Schubert.

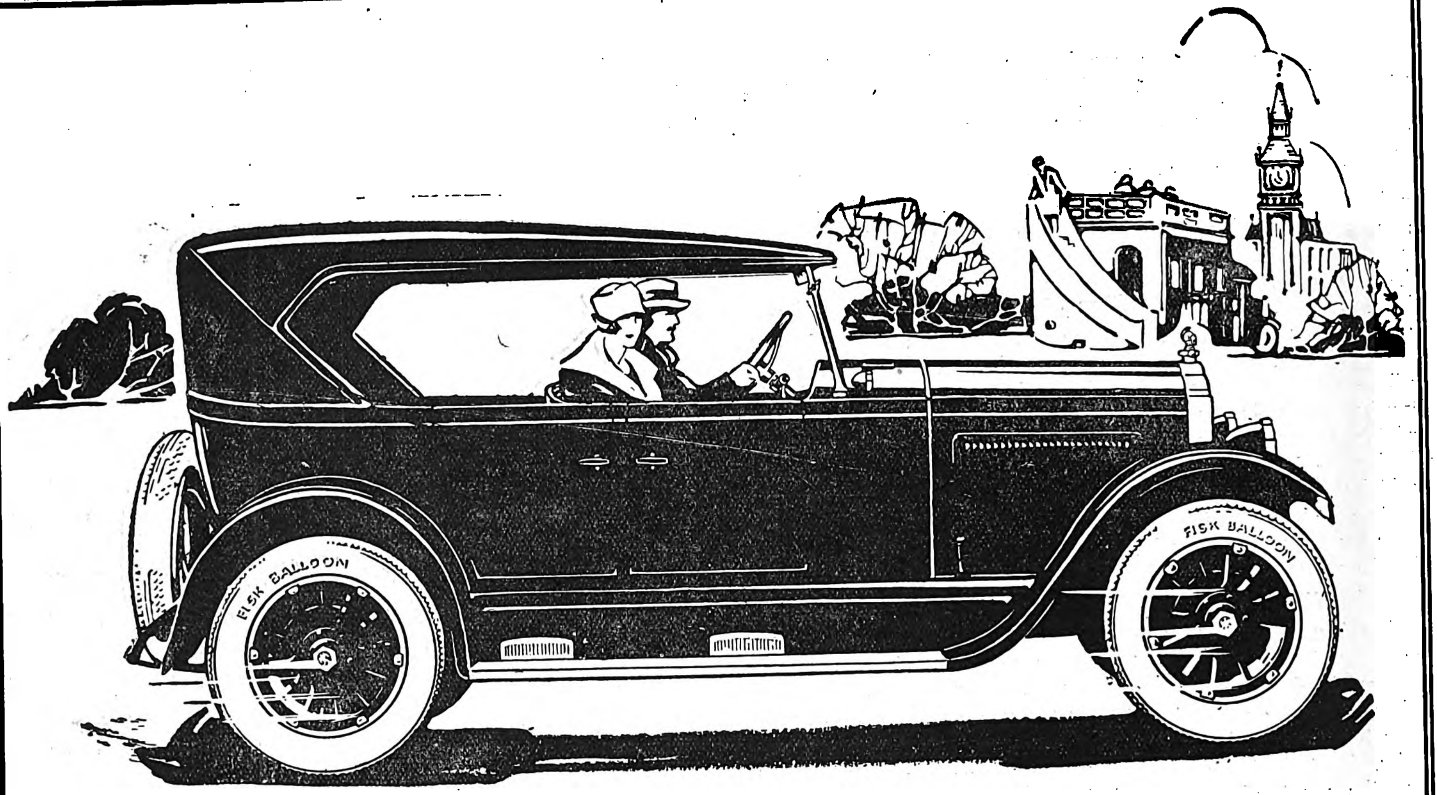
I do not say that I hope they will be successful in South Africa. This is not necessary. It is a foregone conclusion that South Africa will receive them kindly.

Bert Ralton . . .



. . . and his band.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.



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The Theatre in Ireland.

Dublin,
Ireland,
18th August, 1926.

Speaking modernly, the theatre in Ireland is very much like the theatre in provincial England. The theatres themselves are not very large; the greatest London actresses and actors go there so rarely, that their arrival is talked of for weeks beforehand, and their departure mourned for weeks after they are safely back in London.

There is, however, one exception. That is the Abbey Theatre, in Dublin. I do not think I am saying too much when I liken this theatre and its productions, and its atmosphere, to the Moscow Art Theatre in Russia. It stands parallel with this and with the Little Theatre Movement in America. It is a theatre where the plays of great writers are performed, not for popular audiences, to whom they would appeal little, but to a small group of people who are anxious to have a chance of seeing the greatest of the world's drama produced. Primarily, however, the Abbey Theatre was instituted some years ago by the poet, W. B. Yeats, and the playwright, Lady Gregory, as a means by which the work of Irish writers might be seen to greater advantage and judged accordingly. Yeats, himself, has had many of his own plays produced on its stage, and Sean O'Casey, whose work I have so often mentioned in these columns, had all his three plays given there. Synge, Pearse and Hyde, three more dramatists of the great ranks of Irish authors, have had plays performed there, and the Abbey Theatre has brought many other young dramatists to the light of publicity and fame.

As for the acting, it comes very near perfection. When one considers that such names as Sara Allgood, Maire O'Neill, Sydney Morgan and Arthur Sinclair are constantly figuring on the bills, it is no wonder that the acting at the Abbey Theatre comes very close to the ideals we have dreamed of.

The theatre itself is small and dingy, but it has the most friendly atmosphere about it. The stage is a tiny one, and the characters often have to brush past one another to get to the exits and entrances. The first play I saw there was Shaw's "Fanny's First Play." It was not one of their happiest productions, but, although the company was markedly out of tune with the play, they managed, through their artistry, to give a most sincere and telling performance. Sara Allgood, as a lady of little reputation, clad in a scarlet gown and a bright red wig, was superb.

When Sean O'Casey's last play, "The Plough and the Stars," was first produced, some months ago, it caused an enormous disturbance. People who disagreed with the plot and the sentiments conveyed in the play hooted and bawled at the actors, who, nonplussed, forgot their lines and looked most unhappy. The producer was eventually, with the help of the police, able to subdue the rioters, but the disturbance caused was so great that people flocked in droves to see the play. Since then, it has had a remarkable run in London, when it followed on the heels of the same author's second play, "Juno and the Paycock."

On my way to book seats at the theatre, I invited a very young and very tall Irish policeman to tell me the way. He held up a large white-gloved hand to stop the traffic (we were in the main street of Dublin) and scratched his head under his helmet.

He gave me minute directions which were so involved that, seeing my blank and mystified expression, he left his post amid the traffic and took me to the theatre himself. I don't think—in fact, I'm sure—that this could not have happened in any place other than Ireland.

I have seen two plays at the Abbey on particular trip to Ireland—Sean O'Casey's "Shadow of a Gunman," a play dealing with the last Irish rebellion and perfectly acted, and Shaw's old success, "John Bull's Other Island." I have seen the latter performed by English players and was very bored by it; but here in Ireland it took on a new beauty and significance—in fact, it seemed quite different from the London production. Another play produced very well here is "Yvonne"; this has a complete English cast, and an enthusiastic audience testified its approval in a very friendly manner on the first night.

Cinema theatres are as well patronised in Dublin as they are in London, though one notices that productions containing artists with Irish names and plots likely to appeal to Irish picture-goers are more often chosen than those with a purely English appeal.

In the Irish race there is that mixture of drama and dramatic appreciation which makes Irish audiences excellent ones to play to. It is possible that from this little island we shall get still more and still greater plays and actors to add to the store of the world's art.

PAMELA TRAVERS.

One of the Stroganoff brothers.

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Isobel Jeans, who plays the leading part in "The Way You Look At It," at the Queen's Theatre, London.

[Photo: Dorothy Wilding.

Jatta Goudal, a Paramount star.

The Fisher Maiden.

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A game of ball on the sands.

Scotch Kelly.

"You know, I'm a bit of a mixture, as my name implies," said Scotch Kelly to me. "I'm half Irish and half Scotch, and you've no idea how these two countries war in one. 'The Irish thriftlessness fights continually with the Scotch carefulness. The Irishman says, 'Go in and have a drink, lad,' while the Scotchman replies, 'Na, na, laddie, I'm keeping the baubees for a rainy day.' I'm not going to tell you which one usually wins; as a matter of fact, they take it fairly in turns."

It cannot be denied that Scotch Kelly looks like a Scotchman; he has fair sandy hair and eyebrows, and one usually associates these with people north of the Tyne.

He has an enormous belief in the stage, and is determined that, when his two small daughters are old enough, he will allow them to try their luck on the boards. "It is the best life possible," he avers, "if you know how to keep your head above water."

Scotch Kelly opens at the Apollo, Germiston, on September 20th.

Edna Maude.

Edna Maude, the charming dancer who also opens at the Apollo, Germiston, on September 20th, comes to South Africa straight from London and America, where she has been appearing for some time.

Her mother always travels with this brilliant young artiste, and has many stories to tell of Edna's career. "I remember once," said Mrs. Maude, "when my daughter was four years old, we were in a tram going home. She was sitting on my knee and, as I did not think it necessary to pay a fare for her, I took only one ticket. Imagine my consternation, however, when Edna said in a loud voice which could be heard by everybody in the car, 'When I'm in the tram I'm only three, but at home I'm four years old.' The conductor heard this confession, but, having a sense of humour, he forbore to charge extra for the child."

Edna's "Chicken Dance," and her dancing of the Charleston, have brought her fame in England and America. Her repertoire of dances is very large, but these two stand out over and above the other charming items on her programme.

I have no doubt that she will make as big a success in South Africa as she has done in other countries in which she has appeared.

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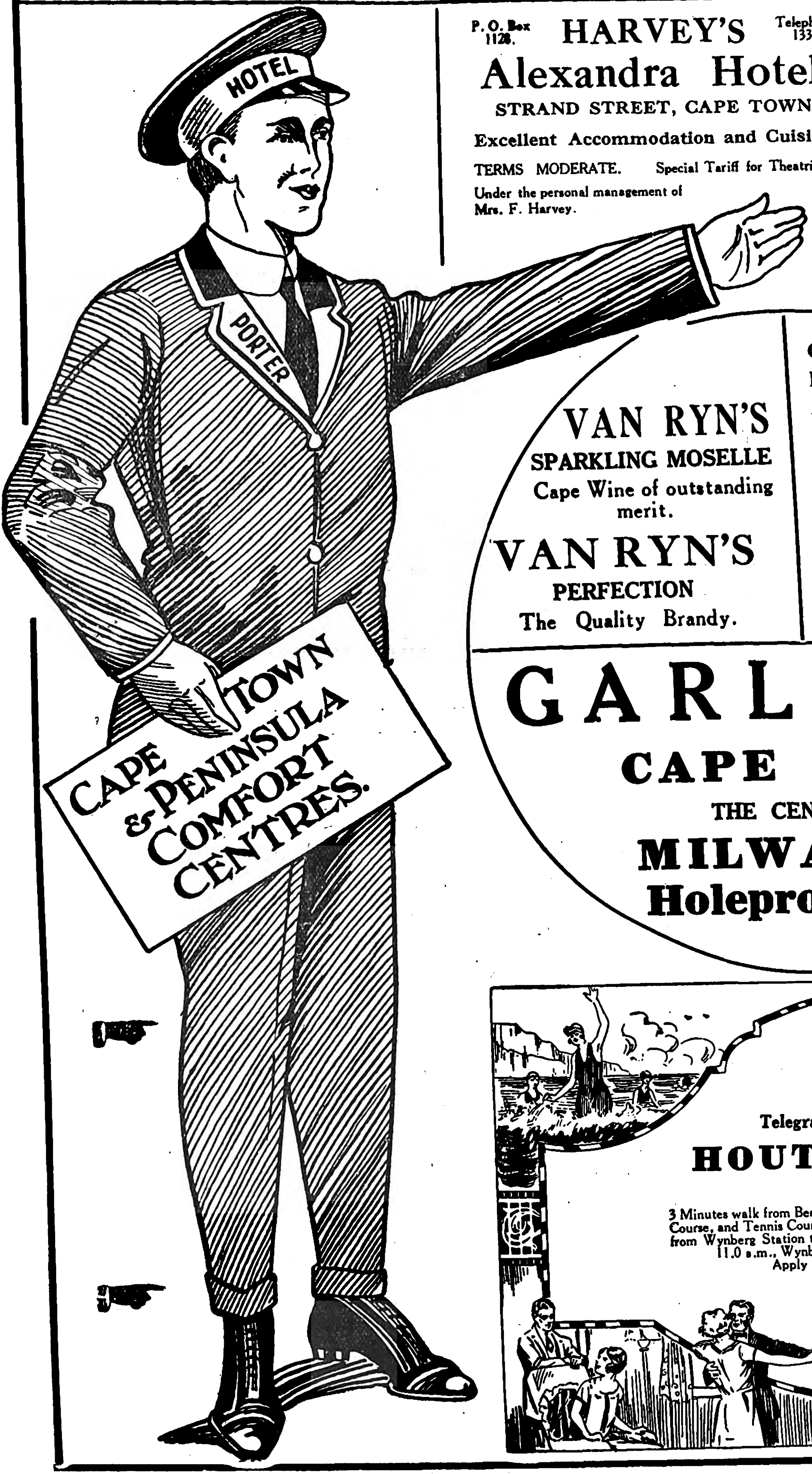
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Biography of Vera Reynolds.

Really beautiful, with brown hair, hazel eyes and a charming figure, Vera Reynolds to-day is quite different from the girl who, at the age of twelve years played hockey from a Los Angeles grammar school to work in Mack Sennett and Christie comedies. She was very chubby then, a "fat kid," in the language of the age, and very much removed from the delightful creature who has jumped in a year (since Sept., 1925) from ingenue and semi-character parts to the coveted position of a full-fledged Cecil B. De Mille star.

Vera Reynolds.

Vera Reynolds was born in Richmond, Virginia, but was reared and educated in Los Angeles. Father Reynolds objected to dramatic tendencies which early developed, and only the insight of Vera's mother prevailed to permit dancing lessons. From the time she was five years of age, she danced to entertain friends, gaining at a very early age poise and stage presence. And, thanks to dancing, Vera got her first chance in pictures at the age of twelve, when she danced in the picture "The Chorus Girl's Romance," featuring the late Wallace Reid and Cleo Ridgely.

The studio virus found its way into her veins, never to be dislodged. From that time on, school proved irksome, and, unbeknownest to "dad," she skipped lessons time and again, to play Mack Sennett and Christie comedies, doing all sorts of things, but mostly playing herself—a chubby kid.

After two and a half years at the Los Angeles Polytechnic High School, Vera decided to give up school entirely in favour of pictures. Someone told her that for real picture training, "try comedies first." So for several years she practically haunted the slapstick lots. She did a series of five messenger-boy comedies with Al St. John; she did ingenues with Mack Sennett, and for two years did Billie Blecher comedies with Christie.

With this "sandpaper treatment" to take off the rough edges, she found herself at eighteen, when most girls enter pictures or go on the stage, a perfectly assured little actress with her technique already well developed.

It was then that she plunged into the series of semi-character things that brought her rapidly upwards in less than three years. Perhaps the first thing to show her ability as a serious dramatic actress was the part of Gloria Swanson's sister in "Prodigal Daughters." This very dramatic and successful vehicle brought her immediate good newspaper notices. Then in rapid succession came "The Spanish Dancer," "Shadows of Paris," "Woman Proof," "The Sign," "Broken Barriers" and "Icebound."

It was in "Icebound," a production by his brother William, that Cecil B. De Mille first saw the spark that lay behind the eyes of this interesting product of the Hollywood "lots," and picked her as a potential star.

Then she flashed into prominence through her selection by De Mille for feminine lead in "Feet of Clay" (shown at the Bijou and other houses), following which she registered a hit in "The Golden Bed" (which is showing on the African Theatres, Ltd., circuit).

As a member of De Mille's fraternity of independent players, her popularity advanced by leaps and bounds through her work in "Without Mercy," "The Road to Yesterday," "Steel Preferred," "The Million Dollar Handicap" and "Silence."

And now with apparent over-night swiftness, but in reality after the hardest kind of work and the most intensive training, De Mille has promoted her to stardom, in which position she will first be seen in "Sunny Side Up."

Barbara the Beautiful in "The Shooting of Dan McGrew."

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Racing Notes.

By *"Observer."*

Saturday being the Jewish Day of Atonement, the attendance at Saturday's meeting of the Pony and Galloway Club is sure to be adversely affected, both as regards the public and the betting ring.

Wednesday next is to be given over to the carnival festivities in connection with the fortieth birthday of Johannesburg. The stewards of the Pony and Galloway Club have secured the date for a race meeting, and the chief event, the Pioneer Handicap, for which the weights have been issued, looks like going to Buiter.

In the hopes of reviving the racing under their régime, the stewards of the Pony and Galloway Club have decided to pay out half of the jockeys' fees at their race meetings. If the sanction of the Jockey Club be granted, the change will come into force at the October fixture of the club.

Moosme, who has not had a race since she "fluked" Narrow Gauge in the Durban July Handicap, has returned to the Rand. Moosme was awarded 8st. 8lb. in the Spring Handicap, a by no means difficult race to win, as some of those figuring in the list will be "sparring" for an advantage in the more important Summer Handicap, to be run in December next.

The running of Adonis II. at the Benoni meeting of Saturday last seemed so much at variance with the previous showing of that gelding that the stewards held an enquiry. The explanation tendered was accepted. While everything was all right in this case, it would be interesting if stewards made a practice of notifying through the Press what the "explanation tendered" really amounted to. If so, some of these would read rather funny and threadbare from over use.

According to returned visitors, Saturday's meeting of the newly-formed Lichtenburg District Sporting Club was by no means the success anticipated. In the first place, the card was reduced to five events, and during the day only a dozen horses were saddled. Alf. Young took a team up from the Rand and won the card, Dreamland winning one Better Land and Daddy Longlegs two races apiece, the apprentice, W. Wallet, riding all five winners. Questioned on his return, Alf. Young admitted that he did not win as much in stakes and bets over his five successes as did Lord Woolavington over Coronach's double, Derby and St. Leger.

Although Sir Abe Bailey's horses in England have at last struck a winning vein, the successes of Market Basket, Hercules, Sunstone and Sunny View in their fairly important races will not compensate the South African baronet for the disappointment over the failure of Lex in the Derby. Sir Abe had given his colt a big chance in the Epsom classic, but Lex failed badly, and then broke down so badly in the St. Leger that he had to be removed from the course in a "float," and, in consequence, was withdrawn from the Cambridgeshire. However, it is to be hoped that Sir Abe Bailey will have some compensation in the Cesarewitch, for his horse, Foxlaw, is now favourite and looks to have a good chance of winning.

After all, it seems that we are not to have the much-desired "advisory expert for the Transvaal." The Jockey Club, like "Barkis," is willing, but the trouble seems to be that the right man did not apply for the position. And of the many applications for the job, which was to be worth £1,200 a year, the executive stewards of the Jockey Club could not decide on any particular person. This is scarcely to be wondered at, the qualifications being not only many and varied, but the necessary knowledge could only be gained by years of experience. And sooner than have an "advisory expert" not really fitted otherwise than socially for the job, it is better that we have none at all, until the day dawns when the right man is available. And when the Jockey Club stewards get the right man, racing will be greatly improved.

We shall soon be busy with the Spring Meeting of the Johannesburg Turf Club, which is to be held on October 2nd, 4th and 9th. The weights for the Johannesburg Spring Handicap are appended herewith, but at the time of writing the acceptances had not been disclosed. In any case, there is ample time to deal with the race. The following are the weights for the

JOHANNESBURG SPRING HANDICAP, £1,150, of which £100 to the second and £50 to the third. Nine furlongs. Run Saturday, October 2:—

	s.	lb.
Jubilant II.	9	0
Vibration	8	13
Hampton Court	8	10
Moosme	8	8
Illustrious	8	8
Poldemere	8	5
Cardinal's Hope	8	0
View Holloa	8	0
Benedictine	7	11
Surprise Sauce	7	11
Francois	7	10
Classicus	7	10
Figaro	7	0
Valmar	7	0
Edible	7	0
Gladiator	6	10
Kherifend	6	8
Attar of Roses II.	6	7
Bold Winkfield	6	3
Vitry	6	2
Genteel	6	0

Saturday's card is the best filled and most attractive the Pony and Galloway Club has been able to put forward since the beginning of the year. Augmenting the measured talent, there are two races for horses, the first of their kind run at a Pony and Galloway meeting for twenty-two years. The double tote is to operate on the fourth and fifth races, and the following are some selections:—

1.10 p.m.—Trial Pony Plate, w.f.a. Five furlongs.
1, Adamah; 2, Judy; 3, Osmium.

2.0 p.m.—Pony Handicap (A). Six furlongs.
1, Miss Will; 2, Safe Return; 3, Moss Rose.

2.35 p.m.—Maiden Horse Handicap. Seven furlongs.
1, Thoughtless; 2, Treona; 3, White Man.

3.10 p.m.—Galloway Handicap (A). One mile.
1, Polymelia; 2, Heather; 3, Captain Smith.

3.50 p.m.—Moderate Handicap (Horses). Six furlongs.
1, Hasty Man; 2, Hammerless; 3, Lady Polly.

4.25 p.m.—Galloway Handicap (B). Six furlongs.
1, Harvest; 2, Hoar Frost; 3, Shiver.

5.0 p.m.—Pony Handicap (B). Seven furlongs.
1, Bushy Park; 2, Lava Rock; 3, Hussy.

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L. XX., No. 582] JOHANNESBURG, SEPTEMBER 25TH, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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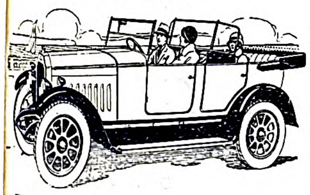

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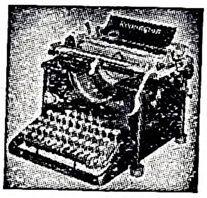

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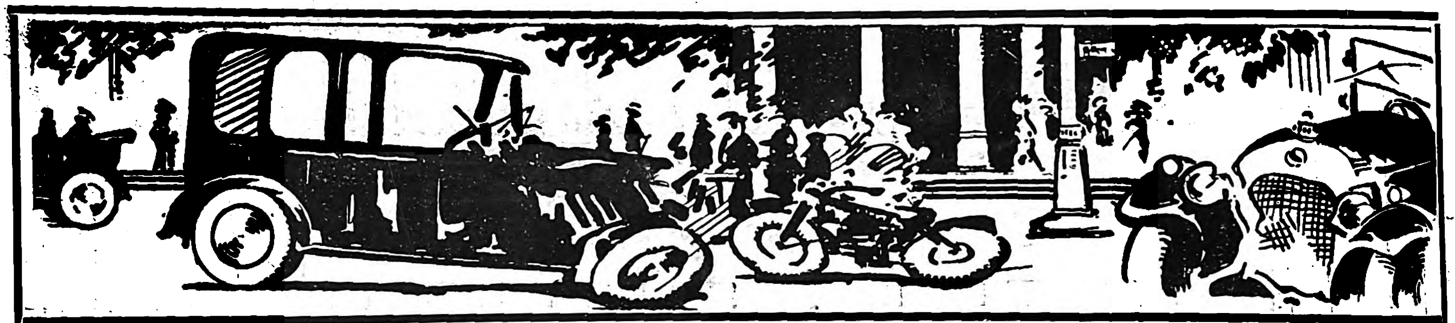

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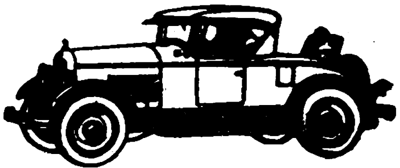

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XX. No. 582.

SATURDAY, SEPTEMBER 25TH, 1926.

(Registered at G.P.O. as a Newspaper.) PRICE 6D.

King Carnival holds sway on the Rand this week, when the fortieth birthday of the finding of the Goldfields will be celebrated—and so greets his loyal subjects.

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The Best People.

On September 27th, at His Majesty's Theatre, Johannesburg, "The Best People," by David Gray and Avery Hopewood, will be staged by the "1926 Comedy Company," the company which has drawn crowded houses by its fine rendering of "A Cuckoo in the Nest."

Each of the members of the specially picked cast gives a clever and humorous performance, which is notable in itself, but in co-operation makes an evening of memorable fun and pleasure.

The story is of a father, mother and uncle of "the best people" being defied by the young and modern son and daughter—the son having fallen in love with a chorus girl, and the daughter with her mother's chauffeur. Father and uncle, incognito, take the chorus girl and her friend out to a cabaret supper in order to explore the possibility of buying their way out of the prospective marriage. All the various couples are, unknown to each other, in the cabaret, and they all meet one way or another in the private supper-room. The principal part is that of the chorus girl friend, and the unfailing source of laughter is her bebaviour towards the fat old uncle.

"The Best People" scored such an overwhelming success at the Lyric Theatre, London, that one can thoroughly recommend it, and in the hands of Eric Cowley, George S. Wray, Hilda Bruce Potter, Hilda Shankland, to mention only a few of the company, it will attract large houses, of that we are confident.

Guy Bates Post.

African Theatres, Ltd., will shortly put the theatre-loving public under a deep debt of gratitude, for they have succeeded in arranging for South Africa to be included in the world-tour of Guy Bates Post, the greatest American actor of the present day, and Mr. Bates will open at Scott's Theatre, Maritzburg, on September 27th in "The Masquerader." On the 29th and 30th he will stage "The Climax," and on October 1st and 2nd "The Bad Man." Mr. Post has been in Australia for the past eighteen months, the deep appreciation of the Antipodean audiences having resulted in the famous actor trebling the original length of his Australian season.

According to the critics in America and abroad, the art of Guy Bates Post is indescribable, for while the average actor gives body to a rôle, Mr. Post gives it a soul; his characters live and breathe with human emotions, and are far more impressive than possibly even their authors dreamed they could be. The confines of the stage and the four walls of a theatre are forgotten, and the auditors are transported for the time being into a dream-world, when Guy Bates Post is on the stage; the artist himself exists only when, at the conclusion of the performance, he comes forward to acknowledge the thunderous applause that swells up and over the footlights to him.

The visit of this actor of rare gifts will be an epoch in the theatrical history of this country, and the art of Guy Bates Post will enchant African audiences in the same way as it has enthralled the theatre-loving public of America and Australia.

The Leading Lody.

With Mr. Post comes Dorothy Brunton, the most popular actress on the Australian stage, who has built up a splendid reputation for herself; Cecil Haines, a youthful artist, who plays a fine character-rôle in "The Masquerader"; Jean Athol, and Ashton Jarry, Eric Maxon, Winnington Barnes and Gerald Pring. Mr. Pring, who has been associated with Mr. Post for over five years, has been stage manager at different times in both America and Australia for Mr. Post, having previously been stage manager for Mrs. Fiske.

The Masquerader.

In "The Masquerader," Mr. Post has a dual rôle requiring the portray of two totally different characters, and this rôle affords the actor the utmost scope for his genius. "The Masquerader," which is the dramatic version of Katherine Thurston's well-known novel, "John Chilcote, M.P.," is the story of a prominent politician, whose body and brain are undermined by an overwhelming passion for drugs. It is when, during his periodic incapacity, he is impersonated by John Loder, that the piece is fraught with tense drama. Throughout the three acts there is a generous leavening of delicate humour and a strong vein of romance, and in the entire play there is strong evidence of the hand of a master-dramatist.

The Climax.

A dainty, absorbing and delicately woven play is "The Climax." In it are ingeniously intermingled the perfume of romance, a little of the bitterness of disappointment, a leavening of humour and a couple of musical numbers of surpassing sweetness, all combining in a delightful ensemble.

The story concerns a young singer who lost her voice temporarily when the reward of years of hard work was within her grasp. How it all ends is best learned by seeing the play. Guy Bates Post, as "Luigi Golfani," is an artist to the smallest detail. He uses the dialect of the New York Italian perfectly, restrains himself effectively, and provides an excellent foil to the exuberant young lady—Dorothy Brunton—who plays opposite him. A telling scene is that in which he learns who has been the cause of Adelina losing her voice; his challenge is a remarkable bit of acting,—an artist beyond question. In lighter vein, he is equally good when he calls to his son Pietro for "some entrance music."

The Dream Houses of Remembrance.

Mr. Post is not only the greatest American actor of the present day, but he stands in the very forefront of the internationally famous stars of the twentieth century.

During the past decade Mr. Post has given to theatre-goers in other countries a gallery of wonderful character-portraits for their dream-houses of Remembrance, and each fresh characterisation has added another leaf to the laurel wreath of the actor's great achievements in the world of the theatre.

ALL THE BATHING BELLES.

Some lovely girls in the film, "Sinners in Silk."

"Cheerio, Folks? We're celebrating, too."

Marie Prevost tries out a bike between scenes.

Sackcloth and Scarlet.

The scenes of "Sackcloth and Scarlet" are laid in Lake Louise, Canada; in a little village in Brittany, New York and Washington, D.C. It is against these contrasting backgrounds that the plot unfolds in absorbing detail the life and love stories of two sisters, whose characters stand out in startling dissimilarity.

Polly, the younger of the two, is a spoiled girl of nineteen. Imbued with the independent spirit of young womanhood, she packs her grip and starts out west under the pretence of visiting relatives. She registers at a mountain resort, becomes involved in a flirtation with one of the hotel guides. And it is Joan, played by Miss Terry, who comes to the rescue when she encounters difficulties.

All through the picture there is Polly taking all—Joan giving everything, sacrificing everything, even her good name, to shield her sister.

It's a great woman picture, this one! Real, appealing, and you'll love it when you see it at the Alhambra, Capetown, on September 30th and October 1st and 2nd.

Polly takes all and Joan sacrifices all.

East of Suez at the Bijou, Johannesburg.

Daisy Forbes (Pola Negri), beautiful daughter of a wealthy Englishman living in Shanghai, has finished her education at a fashionable school in England and is on her way to see her father in China for the first time in fifteen years.

On board ship her beauty attracts a great deal of attention. Two men, particularly, George Tevis and Harry Anderson, are ardent in their attentions. A cablegram arrives announcing the death of the girl's father. Heart-broken, Daisy accepts Tevis' offer of marriage.

Back in Shanghai, Daisy finds herself an heiress to millions, but an orphan and friendless, because Amah, an old Chinese nurse, coached by the scheming Lee Tai, a sinister native nobleman who plans to get hold of the girl, tells her (falsely) that she is her mother.

Beautiful Daisy Forbes.

"Watching and waiting."

George Tevis woos Daisy.

Tevis' uncle, the British Consul, tricks the boy into a trip into the interior, telling him that marriage to Daisy would mean the ruin of his career.

Daisy finds the net of conspiracy closing round her as the old Chinese nobleman seeks to force her to marry him. She is finally carried a captive to Lee Tai's house-boat, but escapes by jumping overboard and is picked up by none other than Harry Anderson. Driven by fear that LeeTai will finally capture her, Daisy eagerly accepts Anderson when he again proposes marriage, although she still loves Tevis, despite the fact that she thinks that he deserted her because he believed her to be half Chinese.

And from then the story carries on in a manner it would not be fair to tell you of, so go to the Bijou, Johannesburg, on September 27th, and see "East of Suez."

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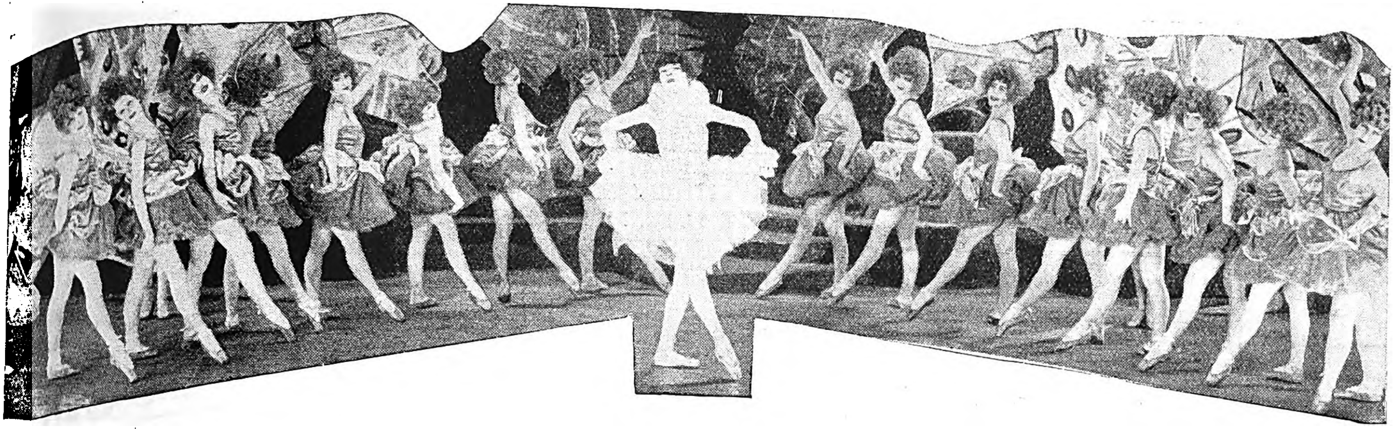

Pamela Passes.

London August 25th, 1926.

I am again in London.

And I don't want to be here one bit. I am haunted by the thought of a grey city, lying at the foot of tenderly-colured hills. I dream of mountains stern and naked against the horizon—and then I look out upon Chancery Lane at motor buses and scurrying herds of humans, and am rudely awakened.

However, since I am here—

It always comes as a shock to me—old and experienced as I am—that while I am away things go on just as they did before. When I am not in London, I imagine, if I think about it at all, that Parliament closed down during my absence, the tubes go home to bed, the hurrying crowds sleep all the time, buses stop running, theatres are closed, no dancers tap the oregon.

On Cricket.

During my absence from mundanity (if I may coin the word) the great cricket match was played. I am very glad the English won—though I would have been pleased had the Australians got the urn—or whatever the prize is. I have never understood the game. I remember seeing a one-time editor of the "Sun" walk out to the course (or the lawn) with his bat and come back a moment later with a duck (they said). Not willing to display my ignorance I never enquired what a duck was. Obviously it was not (in this case) a web-footed, large-billed bird. After some thought, I came to the conclusion that the weapon used in the game of cricket is called a bat when you go in and a duck when you come out. Once I saw Hobbs bat, and, eager to air my knowledge, I remarked, as he came out after batting. "He has a duck!" I don't know even now why everybody laughed.

London has been full.

The theatres have gone blithely on during my absence and London, in spite of being emptied of me, has been surprisingly full. It is a fallacy to say that London is empty in August. It is stifflingly crammed. Park Lane people go away, and so, presumably, do many others. Unless, of coure, they are basely hiding behind their drawn blinds. I suspect many of doing this. If I meet somebody who is supposedly shooting droves of grouse on Scottish moors walking down the Haymarket, I discreetly look the other way, or make a pretence of buttoning my shoe until he goes past. If, however, I cannot escape his ashamed eyes, I am always careful to say that I hope his toothache is better, thus putting him quite at his ease by my assumption that he has come back to London to visit his dentist. I do not know whether dentists shot grouse, too. If so, I have blundered often.

The Channel has been swum.

Oh, yes—another thing has happened since I went to Ireland. The channel has been swum—and by a girl not

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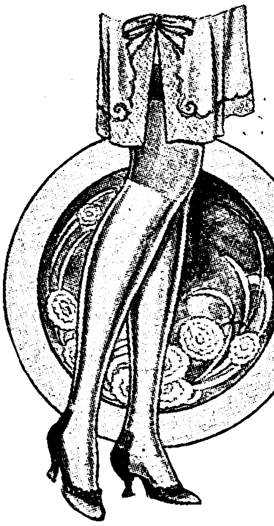

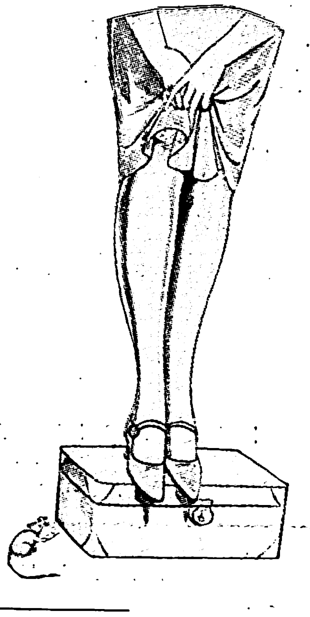

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long out of pig-tails (or the equivalent of those delectable things). A marvellous feat. But, not content to leave it at that, some busy people on both sides of the channel have been assuring everybody else that the girl didn't do it all by herself. She is supposed to have feloniously persuaded two tugs to steam along, one on either side of her, and so keep the larger waves away from her. And what if she did? The poor little tugs wouldn't make much difference. One of them had to be on hand with Oxo and bananas for the swimmer, and the other was full of journalists and hardy swimmers, who all testified to the girl's complete innocence of tug-coercion. Luckily, the ungenerous ones have not been many, but I do wish I could meet one of them. There are words I would say.

The Kitchener Myth.

The Kitchener myth—the explosion of which also occurred while I was away—is over. The instigator of it is lying very low, like Brer Fox, for there are many wanting his blood—so many that there would not be enough blood to go round if they all had a share.

My Harp.

While in Ireland, I was presented with a harp which is supposed to have been handed down, century after century, from a harper of the olden time. It is a delicate curved thing of applewood, smoothed by caressing hands. I bade the taxi-driver carry it tenderly upstairs on my arrival at Lincoln's Inn. After depositing it gently on a cushion, he turned to me and said, "You're an optimist, ain't yer, Miss?" Early in the morning I am not quick on the uptake. I thought he wanted a larger tip.

"Why?" I said.

"An 'arp, already! I'd wait till I was certain of me destination, if I was you!" he retorted, and, chuckling at his own joke, he went rolling down the stairs.

PAMELA TRAVERS.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

Viola Dana with her radio set in her latest Metro picture, "The Beauty Prize."

Mac Murray in "Circe the Enchantress."

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"Playing with Souls" at the Orpheum.

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The trouble, as the story points out, arises from the fact that the man is too busy doubling and redoubling his wealth, and his wife is too much engrossed in pursuit of society frivols for either to fulfil their home obligations.

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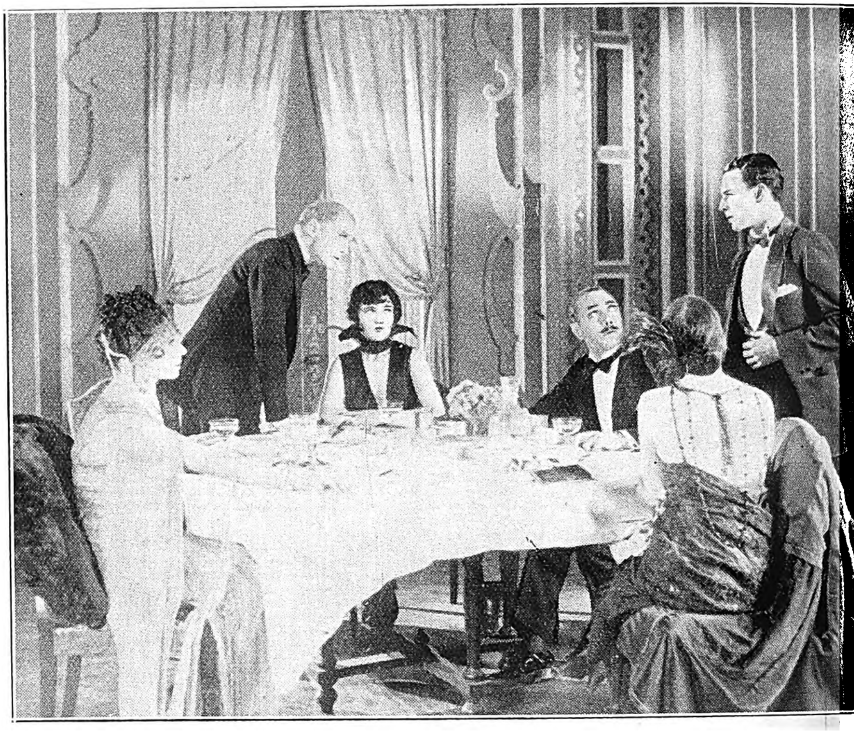
The climatic scenes are reached when the boy, believing himself nameless and beyond the pale of the pure and beautiful girl he loves, is rapidly hurling his life away in the clutches of a heartless chorus girl in the Paris night life.

During the mad whirl he encounters both his father and mother, but recognises neither. But the sight of his helplessness brings them to a realisation of the terrible cost of their neglect, and the work of rebuilding the disrupted home begins.

The film comes to the Orpheum, Johannesburg, on September 27th, 28th and 29th.



Sometimes a woman can hurt a soul with a finger snap—sometimes break heart—sometimes throw aside a world of happiness.

Willard Louis, the rotund comedian, as he appears in "The Love Toy," coming to the Orpheum, Johannesburg on September 30th, October 1st and 2nd.

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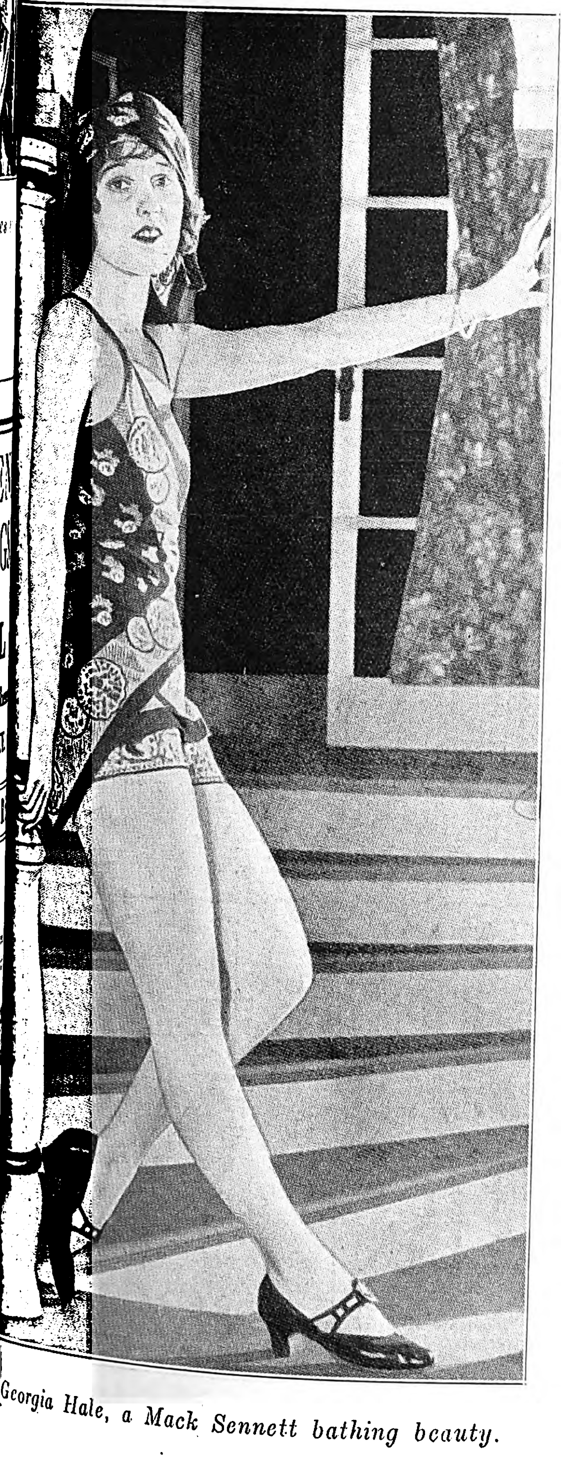
dress suit lasts an ordinary man a lifetime, and hase is an adventure comparable to attempting the English Channel.

Raymond Griffith, the screen comedy star who he silk hat famous, a dress suit is a mere inci- He gets a new one on an average of every two During the last two years his screen costumes been limited to dress suits and silk hats sively.

He does'nt even go near his tailor—just tele- s to have another one ready by next Tuesday, h is forced to ruin several dress suits in every e, and his newest one, "You'd Be Surprised," exception. It cost the star nine dress suits.



Georgia Hale, a Mack Sennett bathing beauty.

La Revue de la Danse.

Iris Delysia, Vera Tamarowski and the Stroganoff Brothers, who are appearing on the African Theatres, Ltd., circuit.

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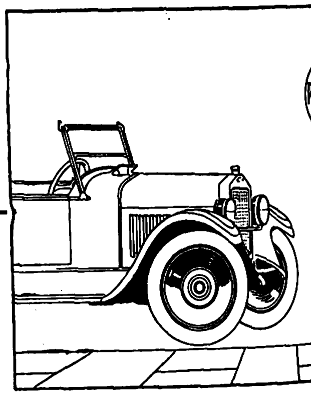

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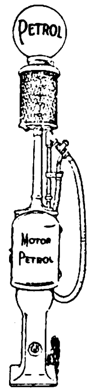

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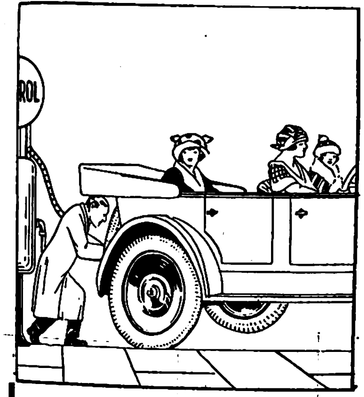

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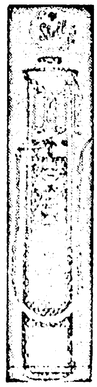

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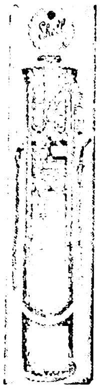

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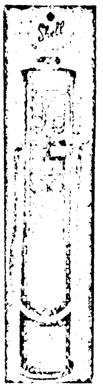

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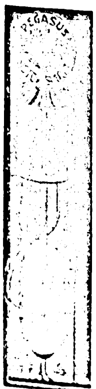

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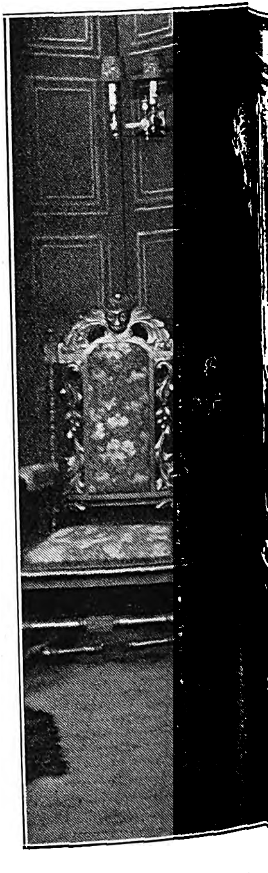
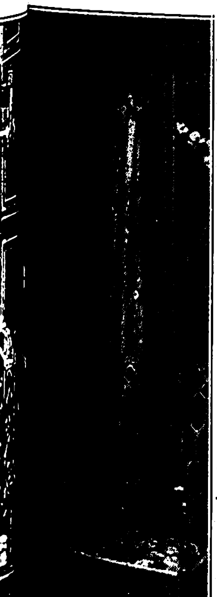
Guy Bates Post, Dorothy Brunton and Dennis Cardan in "The Climax."



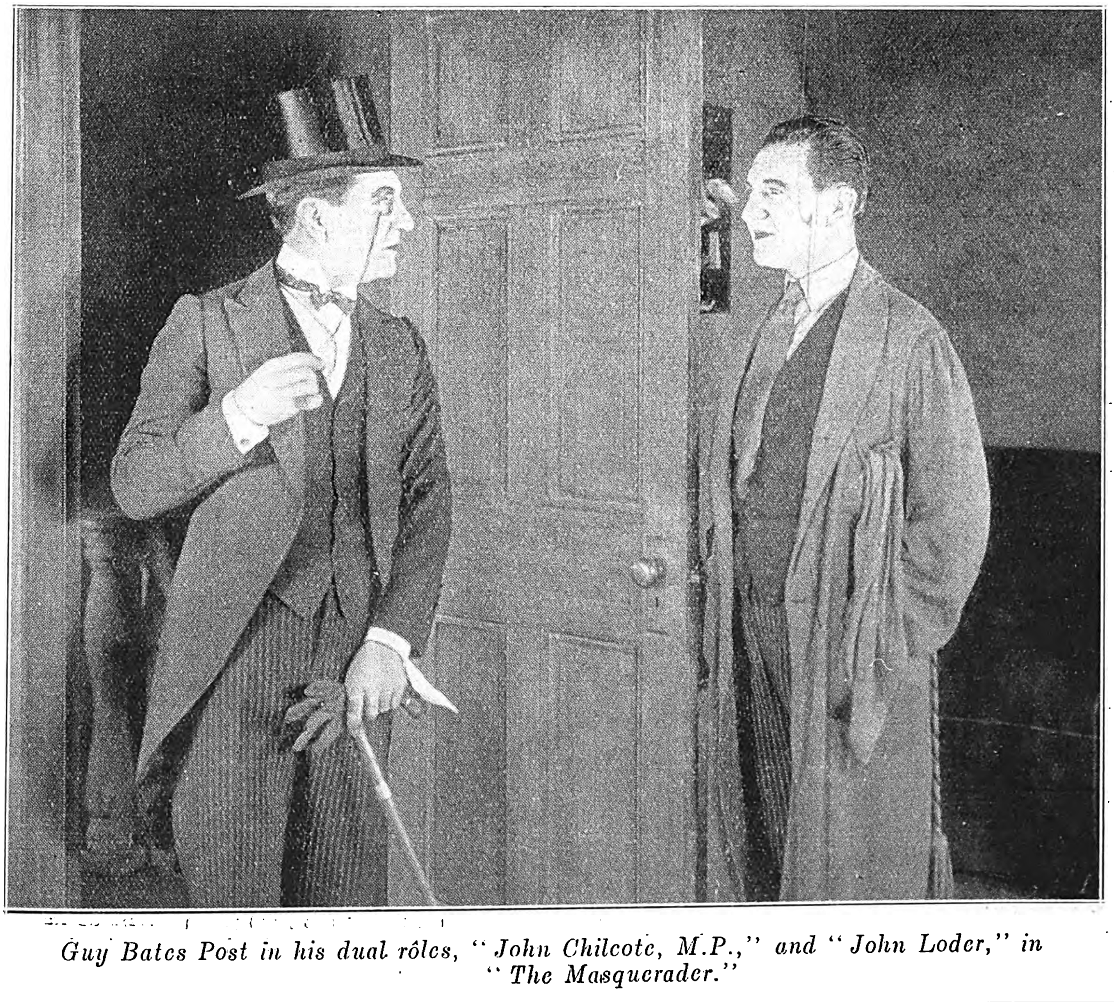
Ashton Jarry, a promine

BES POST
American Actor,
in on with
BRUNTON
from Two of the
will in South Africa.
heatre, 'Maritzburg,
er 27th.



member of the company.

Dorothy Brunton.



Guy Bates Post in his dual rôles, "John Chilcote, M.P.," and "John Loder," in "The Masquerader."

LONDON THEATRES.

I have come back to London after being in Ireland for some days, to find the theatrical season in full swing.

"The Queen was in the Parlour."

Last night was produced Noel Coward's latest play, "The Queen was in the Parlour." It scored an instantaneous success. How could it help doing so with such artists as Lady Tree, Francis Lister and Madge Titheradge in the cast, to say nothing of Freda Godfrey, South Africa's very own actress, who scored an enormous hit on this her return to the London stage. This delightful actress is as charming as ever, and South Africa may well be proud of having given her to the world. The play is a sort of "Prisoner of Zenda" story. Madge Titheradge acts with her usual vivacity as a princess, while Lady Tree is amusing and very dignified as the grande dame. Francis Lister, who plays the Prince, is rapidly becoming one of our foremost juvenile leads and is very much in demand with managers.

Madge Titheradge.

By the Way.

I find that during my absence "By the Way," that most successful revue, whose leading parts are played by Jack Hulbert and Cicely Courtneidge, has returned to London from America. This is one of those frankly-jolly, go-as-you-please entertainments which produce profound melancholy in dyed-in-the-wool highbrows and delight the hearts of what America so pleasingly classes mezzos and lowbrows. I do not think I have ever seen a revue which pleased me more than this one. I have already seen it twice, and would willingly go a third time. Anything funnier than the sketches, "Greek as She is Taught," or "Honeymoon Hall," I have not yet met in revue, unless it be the burlesque of a broadcast drama, which I am sure must appeal to every devotee of wireless.

Outward Bound.

"Outward Bound," the play which about two years ago caused such a stir in London, and was played in South Africa by the Leon M. Lion Co., is being revived just now at The Everyman Theatre, Hampstead. It has lost none of its old force and charm, and is likely to bring in further and lengthy royalties to its author.

The Death of Rudolph.

All of you will, I am sure, be very sad to hear of the death of that amazingly popular film star, Rudolph Valentino. It seems so tragic that he should have died at the very height of his career. He had, in his early youth, to work very hard before luck turned in his favour, and then he rose comet-like upon the horizon of the film world. He has an enormous following all the world over. In England, people had even formed themselves into a club, called "The Valentino Guild," whose motto was "Faithful for ever." There are still a great many who cannot believe that this vivid and brooding personality will not be seen again on the screen. Valentino was more than handsome; his countenance was tinged with melancholy, and it was, I feel sure, the latent sadness in him which attracted so many people. At the moment of writing, he is lying in state in America, and thousands are flocking to see the last of him. The question arises: who will be his successor in the hearts of film followers all over the world.

Rudolph Valentino.

John Galsworthy.

John Galsworthy, the famous dramatist, with the production of his play "Escape," announced that it is his dramatic "Swan Song"! He avers that he will write no more plays, but devote the hours of his time to novels. I hope, however, that he will be persuaded to change his mind. We have too few dramatists of note to be able to spare this most eloquent writer and portrayer of the human emotions on the stage. "Escape" itself had a marvellous reception the other night; not only was the play excellent of its kind, but it had Nicholas Hannen, Molly Kerr and South Africa's popular favourite, Leon M. Lion, to help it into the hearts of every member in the audience. Everybody is unanimous in declaring that Nicholas Hannen has touched the greatest heights of acting in this play. He is, as you probably know, one of our most well-known actors, and never fails to give an interesting performance, even when the part he plays is totally unsuited to him.

Thy Name is Woman.

There is a new and amusing production at the Criterion Theatre in the play "Thy Name is Woman." The play itself is excellent, but more interesting still is the fact that the leading woman's part is played by Heather Thatcher. This actress has for long been one of the darlings of the London musical comedy stage, and, for those who like versatility in an artist, it is very pleasing to watch her success in this new (to her) form of stage art. She has opposite her Norman McKinnel, who adds another success to his long, long list.

Heather Thatcher.

The Light on the Mountains.

Many of my readers are familiar with the novels of W. J. Locke, but few, I believe, know that he is a dramatist as well as author. His latest play, "The Light on the Mountain" has just been produced with much success at the Regent Theatre, with Madge McIntosh in the lead.

After having been away for a little time, it is surprising to me to return to London and find plays, whose futures were despaired of when I left, still running and, in fact, playing to packed houses. Most theatrical managers say that this August season has been phenomenal in its success. Instead of keeping people away from the theatre, the hot weather seems, in contradiction to its behaviour in past years, to have forced them into auditoriums. Even picture shows have been packed, and the people who hold the fate of theatres in their hands are sitting back and complimenting themselves on their good-fortune. Not only that, but they are flinging away the old theory that nobody goes to the theatre in August.

Mercenary Mary.

"Mercenary Mary," the London production of which is now being duplicated in South Africa, and which is having a phenomenal run there, I hear, still goes on like the brook.

Beautiful Zaza in her initialled necklace.

Marie Prevost and Phyllis Haver ready for a dip.

The Co-Optimists.

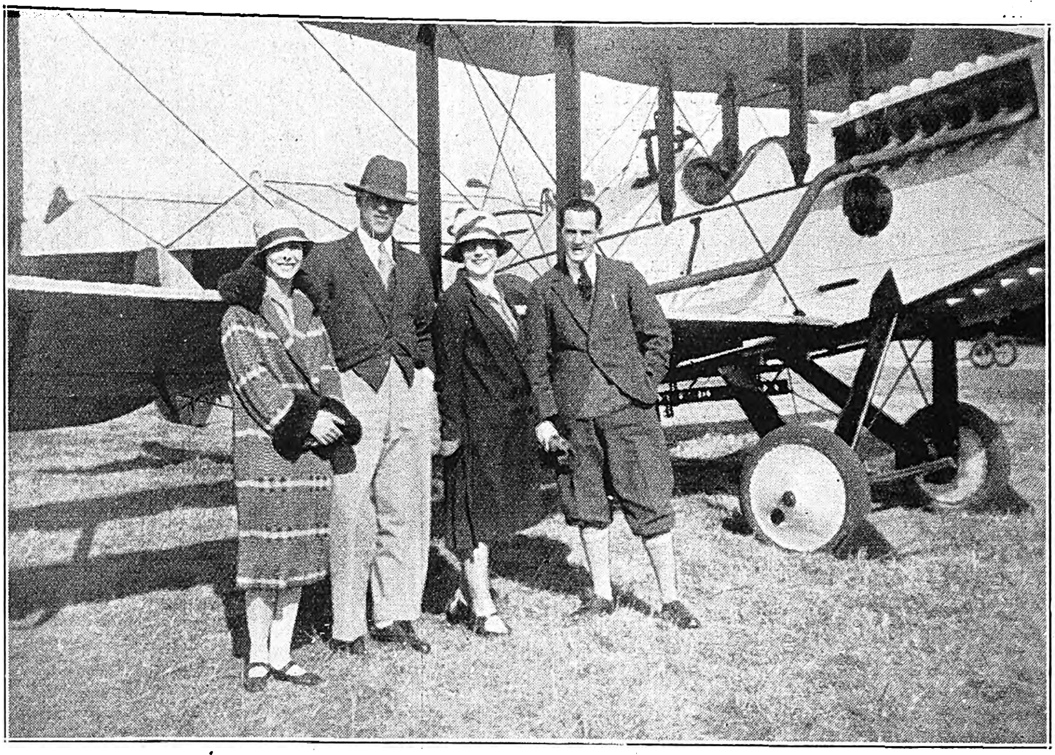
His Majesty's is housing "The Co-Optimists," who have returned from a most successful tour, and are now presenting their 12th new programme. They are in their sixth year, and they, too, look as if they are going on for ever.

You will never see 'em.

Things one never sees in Hollywood:—

- James Cruze without his famous plus fours.
- Theodore Roberts without a cigar.
- Pola Negri without her Rolls Royce.
- Betty Bronson without her smile.
- Wallace Beery without a good fishing yarn.
- Noah Beery without his much-adored twelve-year-old son.
- Clara Bow looking depressed.
- Jack Holt without his dogs.
- Ricardo Cortez without a word of cheer.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.



"Gerrardo" and Enid Adair and Phil and Phlora, the wonderful dancers in "Mercenary Mary," which, by the way, begins its ninth week at the Empire, Johannesburg, on the 27th (some success), snapped at Roberts Heights, while inspecting the 'planes.

The Brennans.

Let me introduce to you Nat and Doreen Brennan, a pair of comedy entertainers, who come to us fresh from the London music halls, and who will make their first appearance in South Africa at the Criterion Theatre, Durban, on September 27th.

Nat Brennan, not long ago, understudied no less a person than George Robey, occasionally playing his part in London, and eventually taking it on tour.

Although in his present act he wears a straight make-up, he admits to having a tender longing for the thick, black eyebrows and red cheeks of other days.

He began his theatrical life in a juvenile troupe, and in that difficult school learnt most of the secrets which people behind the footlights must know how to achieve suc- people behind the footlights must know to achieve success in their art.

Slowman, the Bird King.

"My grandfather," Nat proudly claims, "was known as 'Slowman, the Bird King.' Why? Because he used to whistle just like a bird; he could imitate any feathered creature. My mother, too, was exactly the same, and when she had her throat examined by a specialist, it was discovered to have exactly the same formation as a bird's. Funnily enough, too, neither she nor my grandfather could whistle in the months of May, June or July, which are the months a bird moults. I am very disappointed that neither I nor my sister have been gifted in the same way, because I think the art of whistling is one of the most delightful."

"Both Doreen and I are very interested in going to South Africa, as we have heard so much of the country from our colleagues on the stage. Apart from that, we have some relatives in Port Elizabeth, who we are looking forward to see."

It is my own opinion that Nat Brennan has not been very badly treated in the matter of gifts, although, as he says, he cannot whistle. He makes up for this with his excellent singing voice, and the ballad, "I Don't Care What You Used To Be," has been popularized by him and his partner all over England.

Frank Lloyd, who is preparing to direct "The Eagle of the Sea" for Paramount, will have his own private trout stream and several acres of walnuts as a part of the home he has begun building in the hills 25 miles east of Hollywood.

Westminster Cigarettes
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Special Blend AA Grade
"Good Night"
all gone
but more for the morn!

The Night Club.

"The Night Club," at the Grand Bioscope, Capetown, on September 27th, 28th and 29th, opens with Raymond Griffith at the altar with a girl a head taller than he is. He is just about to slip the ring on when a man dashes in and shouts "Stop." The girl turns around, and recognises the newcomer as her long-lost husband and rushes into his arms. Then and there Ray Griffith decides that he is through with all women for good.

Later on, his lawyer announces that he has inherited a million dollars from his uncle, but to collect the legacy he must marry a certain girl. Griffith decides that no girl is worth a million dollars, and tells the lawyer not to slam the door as he goes out.

So it is that Ray, with his uncle's valet who is bequeathed to him as a separate part of the legacy, goes to Europe to find some place where there are few, if any, women. They select a little town in Spain, but Griffith's happiness proves short-lived, for women of every description soon seek him out and tend to make life miserable for our "woman-hater."

But the woman would not heed.

County Shrewdness *vs*. City Slickness.

The story of the "Little Irish Girl," which stars the screen's sweetest sweethearts, Dolores Costello and John Harron, has a brief opening in San Francisco in a nest of pickpockets and confidence men. Certain circumstances made it advisable for some of them to take a vacation in the country, and, as chance throws an invitation in their way, they leave for Tupper Springs, where they assume their usual sheep's clothing. They ultimately find, however, that they are really city rubes out of their element when the country sharpers begin to play with them. It will be shown at the Grand Bioscope, Capetown, on September 30th and October 1st and 2nd.

The lovers.

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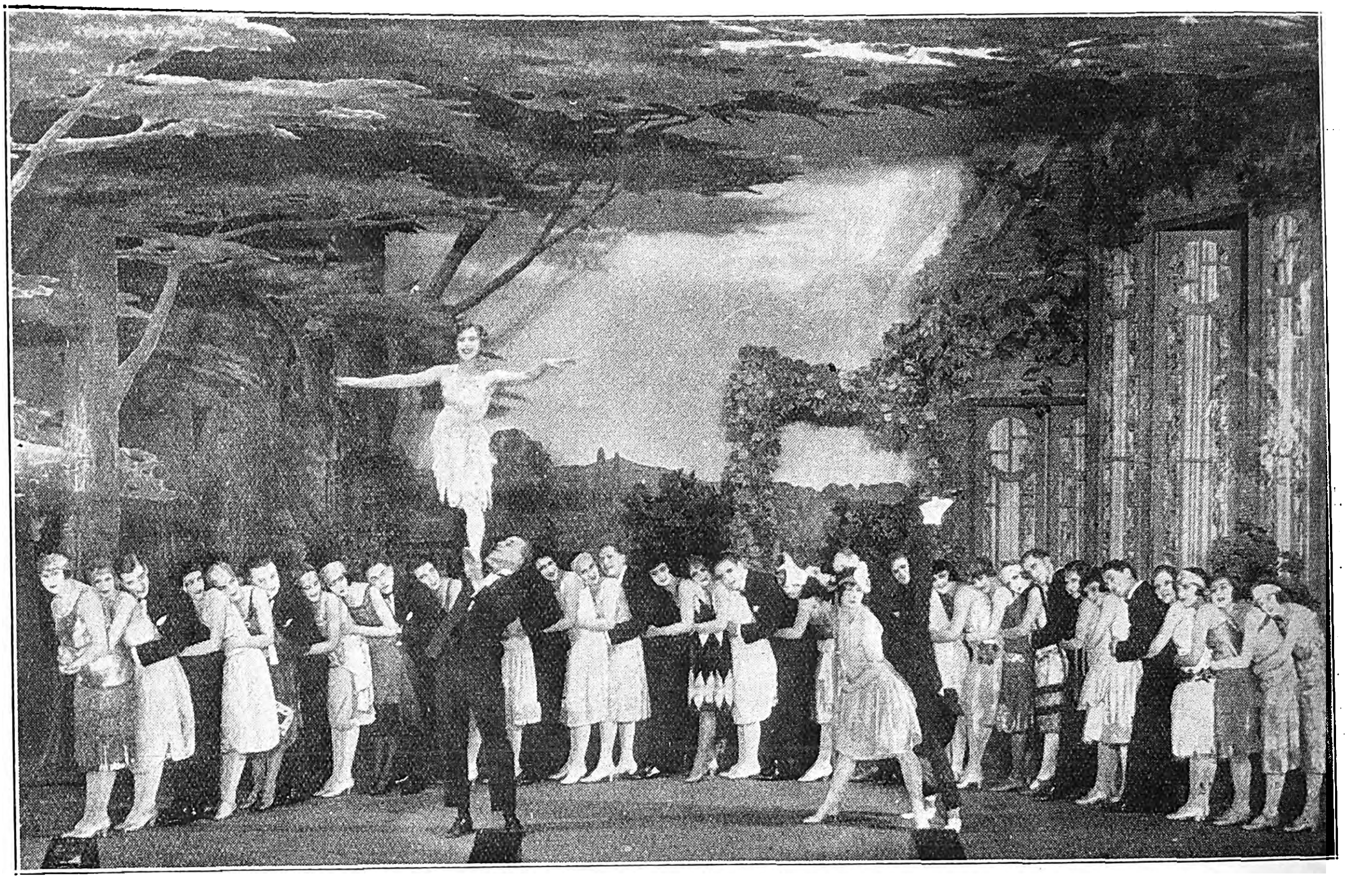
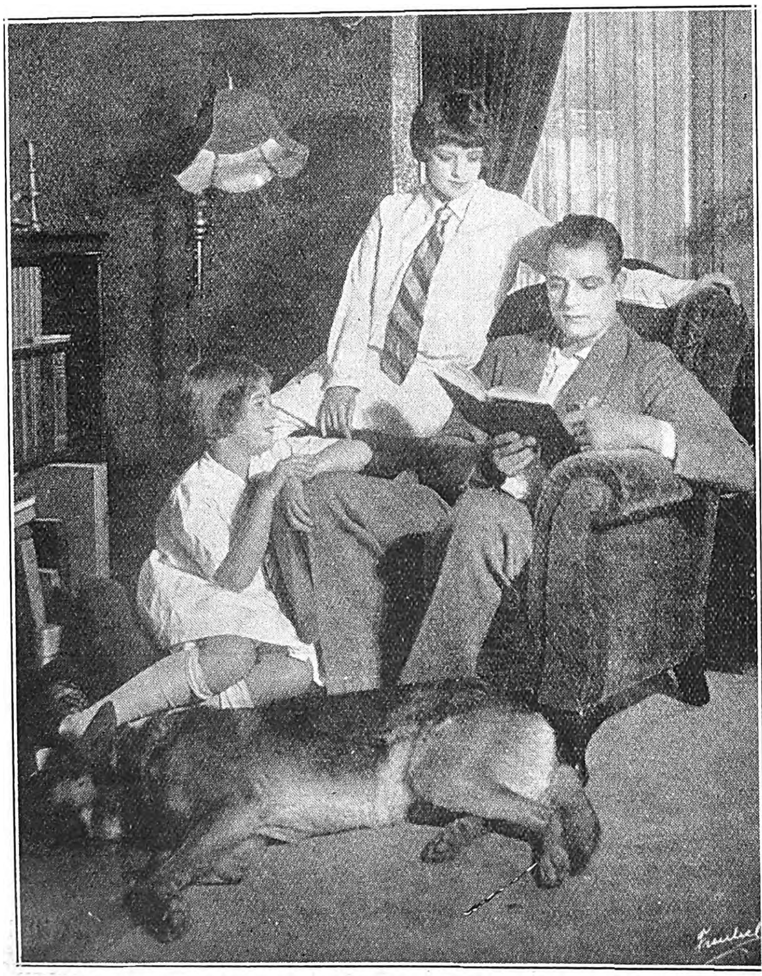


One of the lovely scenes in "Mercenary Mary," showing the wonderful dancers (left) "Gerrardo" and Enid Adair, (right) Phil and Phlora.

[Photo : African Film Productions, Ltd.



Reginald Denny and his children.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Just a Woman.

The story is an adaptation from Eugene Walter's stage success, and is based upon life among the workers and their families in a big Pennsylvania steel mill.

Jane and Robert Holton are happy until he becomes wealthy. As an eight-dollar-per-day foreman in the mills, he has his little home, his wife and baby—everything, he thinks, that an ordinary couple could desire. Then comes quick wealth, and the Holtons move to New York.

They meet a designing actress from the old home town, and the plot at once becomes tense. She intrigues through a "ham" actor friend to frame evidence whereby Jane, unknowingly, is placed in a questionable position with George Rand, a life-long friend of the Holtons. In this manner she hopes to win Robert and his millions.

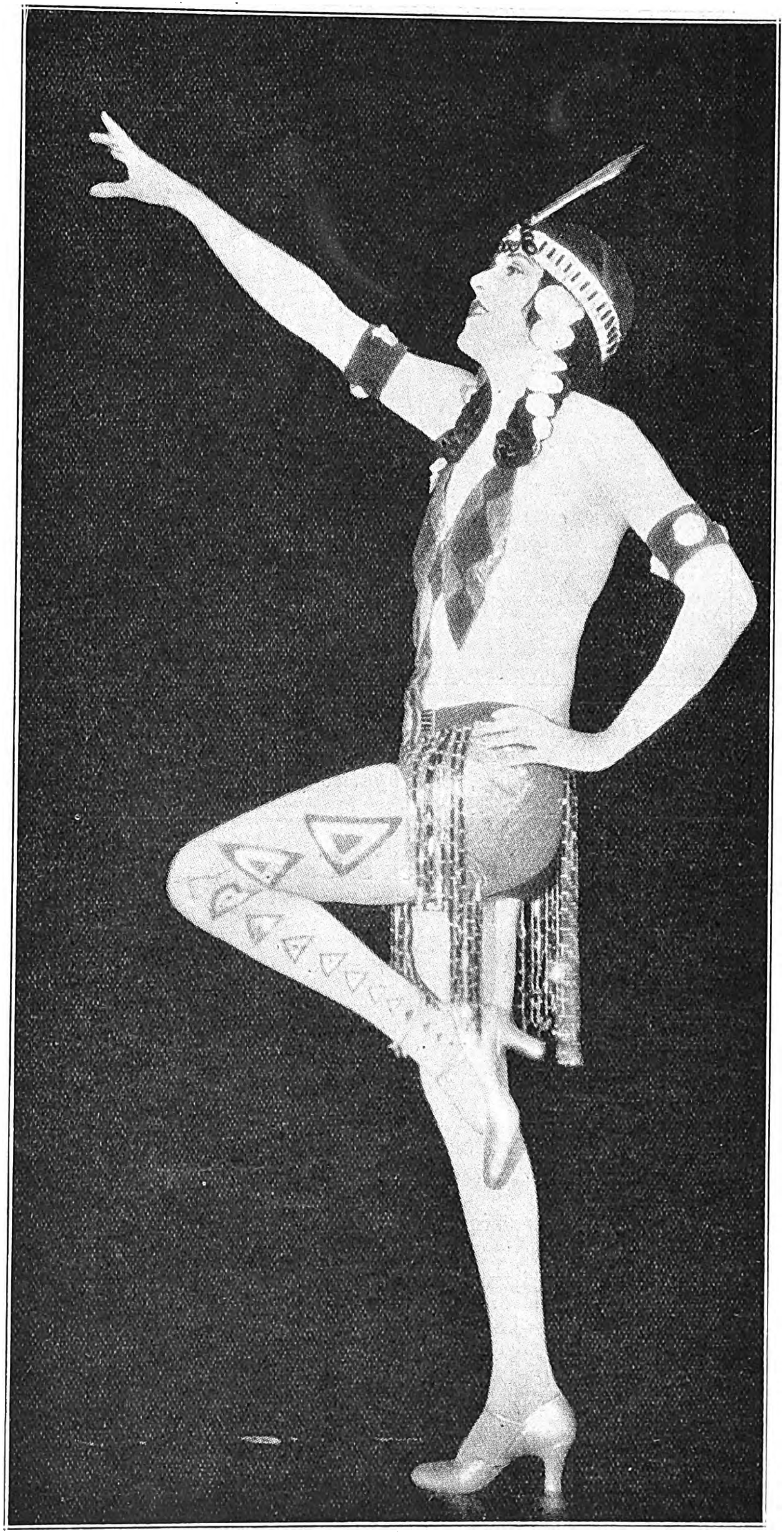
It was a shriek in the night.

The ensuing scenes show vividly how easily divorce evidence can be framed, and how a man may unwittingly be led to suspect his wife. "Just a Woman" will be shown at the Alhambra, Capetown, on September 27th, 28th and 29th.

Bugler used to awaken 2,000 players

How'd you like to be an alarm-clock to two thousand people?

That's the job assigned to J. R. Reynolds, official bugler for the "Ironsides" company, now on location on an island in the Pacific Ocean. At four o'clock each morning it is Reynolds' official duty to awaken the army of two thousand extra players taking part in the Paramount production. It is rumoured that several attempts have already been made upon his life.



Ruth Roland has just returned to the silver screen, and is sure to resume her old place in the hearts of the people.

MILKA & VELMA SUCHARD'S CHOCOLATE

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

When Marie Prevost and Kenneth Harlan returned to Hollywood from their honeymoon in New York, they were met by Peggy's sister, who is a dancer of note, and by two pedigree Sealyham pups.

Will you meet her, do you think. in Johannesburg, this carnival week?

Next Week's Calls.

Tivoli, Capetown.—(Opening Wednesday, September 29th.) Cyril Shields and Assistant, Chris Richards, Daye and Dawne.

Empire, Johannesburg.—"Mercenary Mary" (9th week).

Orpheum, Johannesburg.—Dorothy Clarke, Scotch Kelly.

Grand, Pretoria.—Johnny Moore, Jenny Roy, Keith Wilbur.

Criterion, Benoni.—Irene and Hearne, Tex McLeod.

Rinko, Maritzburg.—Donald Stuart, Edna Maude.

Criterion, Durban.—Bert Ralton's Havana Band, The Brennans.

Vaudette, Bloemfontein.—Fred Lake and Partner, Professor Little.

Apollo, Germiston.—(Monday, Tuesday, Wednesday.) Herschel Henlere.

Vaudette, Krugersdorp.—(Thursday, Friday, Saturday.) Herschel Henlere.

Vaudette, Kimberley.—(Friday and Saturday.) Ross and Jerome, The Nicolettos.

Vaudette, East London.—Rigoletto Brothers and Swanson Sisters.

Empire, Brakpan.—(Friday and Saturday.) Jack Lane, Dawn Sisters.

His Majesty's Theatre, Johannesburg.—1926 Comedy Company in "The Best People."

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Company of Yiddish Players in their repertoire.

Town Hall, Cradock.—"No, No, Nanette," the record-breaking Revue (Monday, September 27th.)

Victoria Hall, Graaff-Reinet.—"No, No, Nanette." (Wednesday and Thursday, September 29th and 30th.)

Town Hall, Uitenhage.—"No, No, Nanette." (Saturday, October 2nd.)

Opera House, Capetown.—Dennis Neilson-Terry and Mary Glynne in "The Cat and the Canary," "The Ringer" and "The Man with a Load of Mischief."

Scott's Theatre, Maritzburg.—Guy Bates Post, supported sent "The Masquerader," September 27th, 28th and by a specially selected Dramatic Company, will pre- 29th; "The Bad Man," September 30th, October 1st and 2nd.

Pola Negri, as she appears in the Paramount film, "Flower of Night."

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

Rudolph Valentino.

Thirteen years ago Rudolph Valentino, whose real name was Rudolph Alfonzo Raffaelo Pierre Filibert Guglielmi, arrived in New York from Italy with little money, but with high hopes of succeeding as a scientific farmer.

The son of Giovanni Guglielmi, a veterinary surgeon, he had been trained at the Dante Alighieri College and at the Royal Academy of Agriculture.

He obtained a position as apprentice landscape gardener on the estate of Mr. Cornelius Bliss, of Long Island, but this post was short-lived and he was reduced to working at odd jobs such as polishing the metal-work of motor cars in a New York garage.

It has been said that he became a dishwasher at a restaurant at one period, but this he always denied.

Later he obtained a position as a dancer at a cabaret as a partner of Joan Sawyer, and ventured into musical comedy with a troupe which was stranded at San Francisco.

There, a friend suggested he should go to Hollywood and seek work at film studios.

He tried for some time to get a position as a "super" without success, but was at last given small parts.

Then Mr. Emmett Flynn, a director, became convinced that Valentino had the makings of a great actor. But several years passed before he was given his chance.

* * * *

Valentino was only thirty-one years of age when he died. His secretary received 10,000 messages of sympathy.

His manager, Mr. Joseph Schenck, says Valentino earned from 800,000 to 1,000,000 dollars a year (between £160,000 and £200,000) and his death would be a serious blow to the business.

According to one report, the United Artists, with which he was affiliated, will receive a million dollars (nearly £200,000) from a life insurance policy.

Mr. Schenck, refuting the report, said he had only a 200,000 dollar policy (about £40,000), which amount was paid to Valentino for his work in each picture.

News of Old Friends.

In mail week, George Carney opened at the Ardwick Empire.

Noni and Horace were at the Coliseum.

Beryl Beresford scored a great success at the Grand, Birmingham, in "Sunrays," and received wonderful press notices. Leslie Hinton was still her most excellent foil. In the same show was Betty Hobbs, who will be remembered with affection by many South Africans.

Du Calion, the chirpy chappy, was perched on his ladder at the Hippodrome, Bristol.

Keeley and Aldous were at the Coliseum, Sarda Hall being on the same programme.

Paul Whiteman, the famous band director, has become a movie actor, playing opposite Dorothy Gish in "London."

Mae Busch has just married John Earl Cassell, a civil engineer.

Bebe Daniels is engaged to Charlie Paddock, whose speciality is pole vaulting, but who is a crack all-round athlete. He joined the movies, and his first rôle with Bebe was in "The Campus Flirt."

How do you like Pola Negri's new style of doing her hair?

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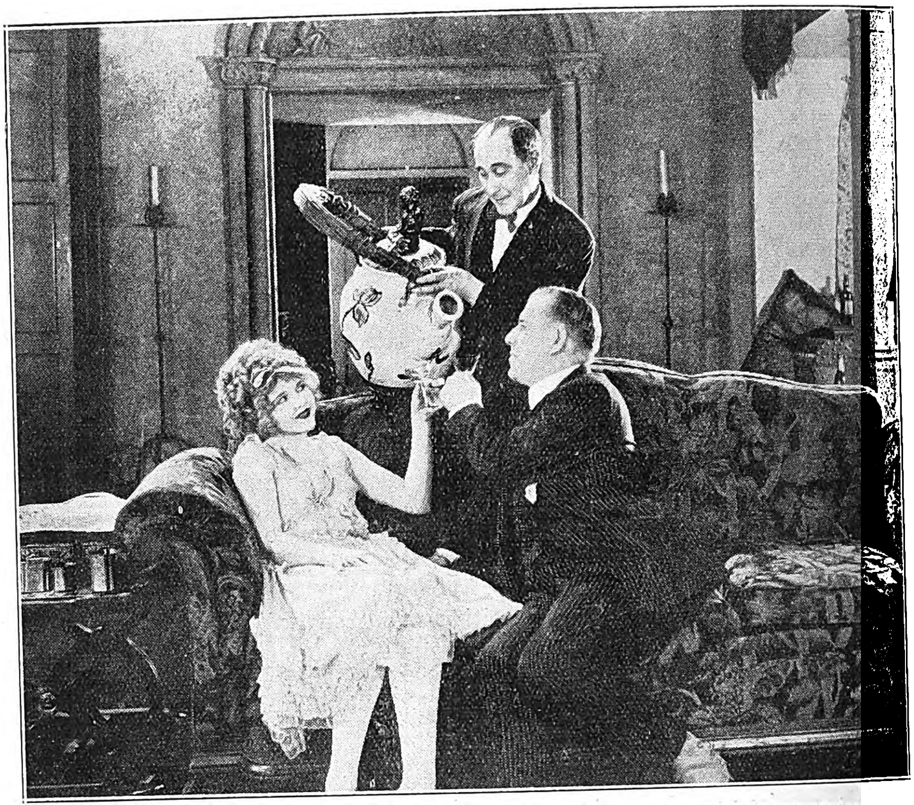
RED DAISY TEA IS THE BEST—TRY IT.

The young and beautiful Princess of Moravia in "The Love Toy," to be screened at the Carlton Bioscope, Johannesbnrg, on September 30th, October 1st and 2nd.



Tea is usually served in teapots, but not at this party, where the largest teapot in America was used, being specially imported from China, and used in a divorce complex film, "Headlines," to be shown at the Carlton Bioscope, Johannesburg, on September 27th, 28th and 29th.

The Doves.

Another pair of ring and rope equilibrists shortly to be seen in South Africa are "The Doves." These clever people are brother and sister, and have had, in spite of their youthfulness, an amazingly successful theatrical career.

You will see here by their bright and enthusiastic faces how keen they are on their work and how they delight in being alive. Both brother and sister can swarm up a rope as easily as they can walk, and are as happy on a swinging trapeze as they are on firm earth. Lilly Dove, in spite of the prevailing fashion of "bobbing" hair, has very wisely kept her own long brown tresses. In a community of short-haired women, one who still retains her long hair stands out very considerably. Nowadays, if one wants to be ultra fashionable, one curls one's hair (if it is long enough) in just the same way that Lilly dresses hers. She is a dainty and petite person and carries out her work on ring and rope with the airiness and grace of a vivacious fairy.

Her brother Sam makes a very able foil for her, and the two of them together present an act which is good enough to stand beside those of the most famous equilibrists in the world.

The Scene in Africa.

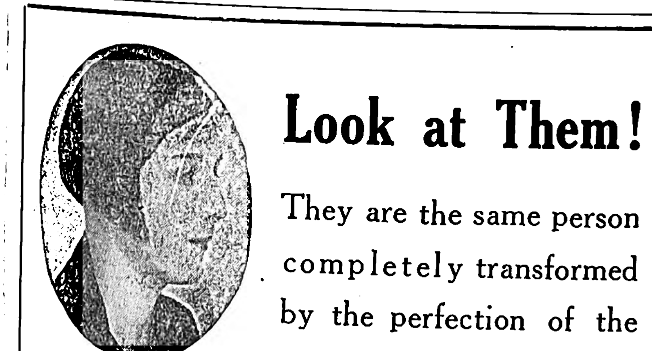
Early rushes of Douglas MacLean's current laugh producer, "Ladies First," indicate that this picture will reach the loftiest summits of comedy yet attained by the smiling comedian.

MacLean and his portly friend, Walter Heirs, will be seen hitting a hilarious stride in a chase that starts in New York and ends in darkest Africa, at the rate of a laugh a mile.

Constance Howard, MacLean's new leading lady, in this her first screen production, has great promise of becoming one of the sensations of the season.

The Doves.

Erte in his studio at Monte Carlo, where this foremost of French fashion designers works in absolute solitude and creates designs that the leaders of fashion the world over admire. He is now at the Culver City Studios of Metro-Goldwyn-Mayer, where he will transfer his remarkable art to the motion picture screen for the first time.



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1,200 Seat Theatre Built.

A complete theatre with a seating capacity of 1,200 persons has been built at Famous Players-Lasky Studio in Hollywood for Florence Vidor's first starring picture, "Love Magic."

The largest of the great stages at the studio was required for this massive piece of construction, which has 800 seats on the orchestra floor, 300 balcony, and the balance in loges and boxes.

The seats are aligned exactly as in the Belasco Theatre, of New York, and the stage and proscenium arch are patterned after the dimensions in that theatre.

In keeping with the story, an original by Ernest Vajda, the decorations of the show house are along the lines of the exaggerated Russian art.

An entire vaudeville bill, with twelve acts from the big time circuits, will be given on the stage of this theatre during the progress of the picture. The central figures in the story are members of the Balagan Variety Company, very suggestive of the famous "Chauve Souris" presented by the Moscow Art Theatre.

Among the acts that have been signed by Paramount are the Melford Troupe of grisly acrobats; the Berkoff Russian Dancers; Fortunella and Cirinelli, acrobatic clowns; the Slayman Ali "Blue Devils"; El Brendel, feature comedian of the Passing Shows; Rue Enos, contortionist, and the Russian Balalaika Orchestra.

Miss Vidor has the star rôle of "Vera," of the variety team of "Vera and Norodin," magicians. Clive Brook portrays the male lead of Norodin. Lowell Sherman has the heavy character rôle.

When William Wellman finishes directing the production, the huge theatre, built only for a month, will be dismantled by workmen to make room for another picture.

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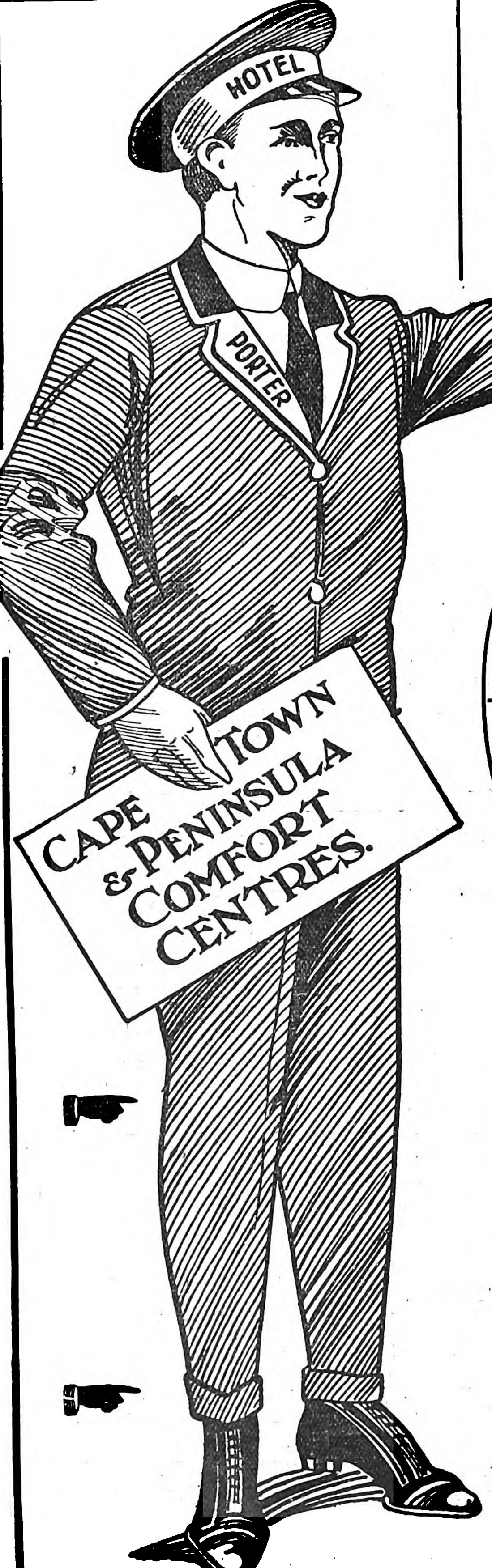
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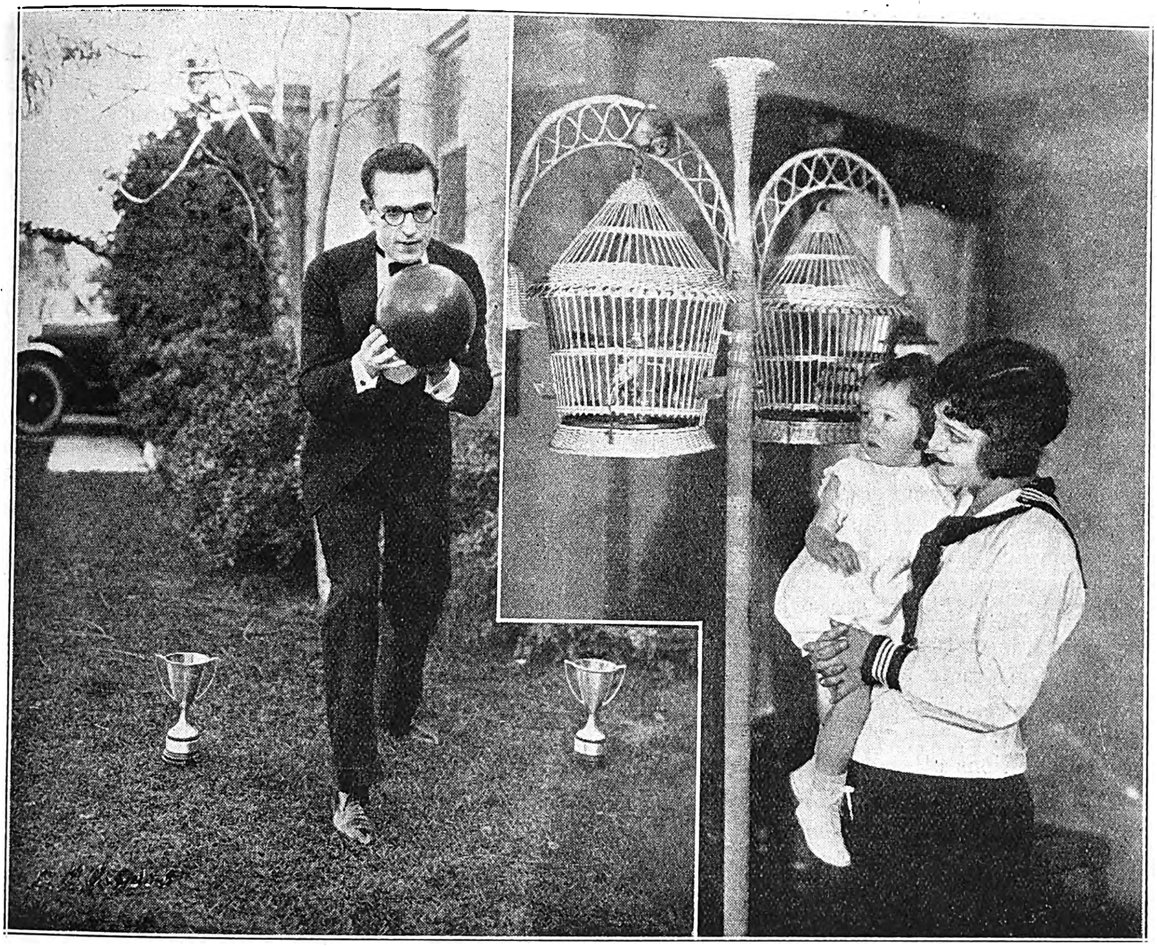
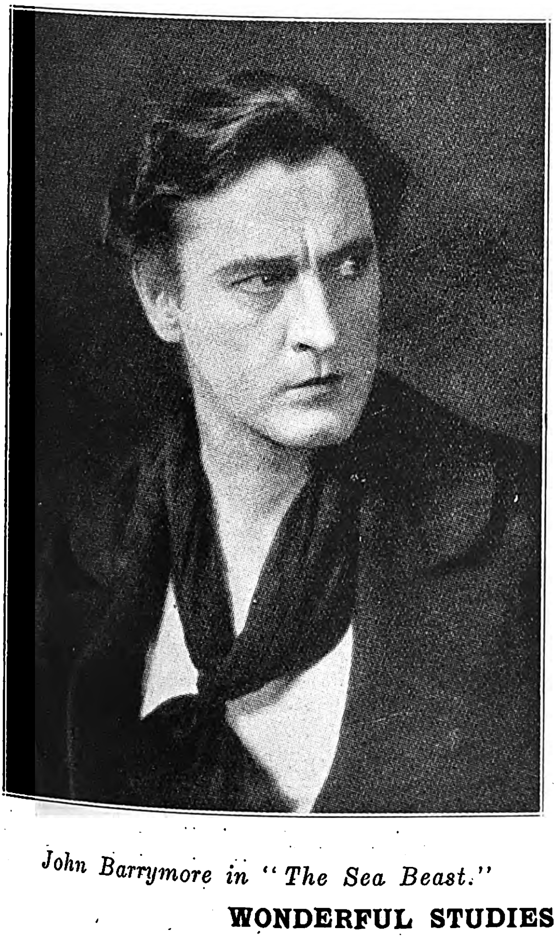
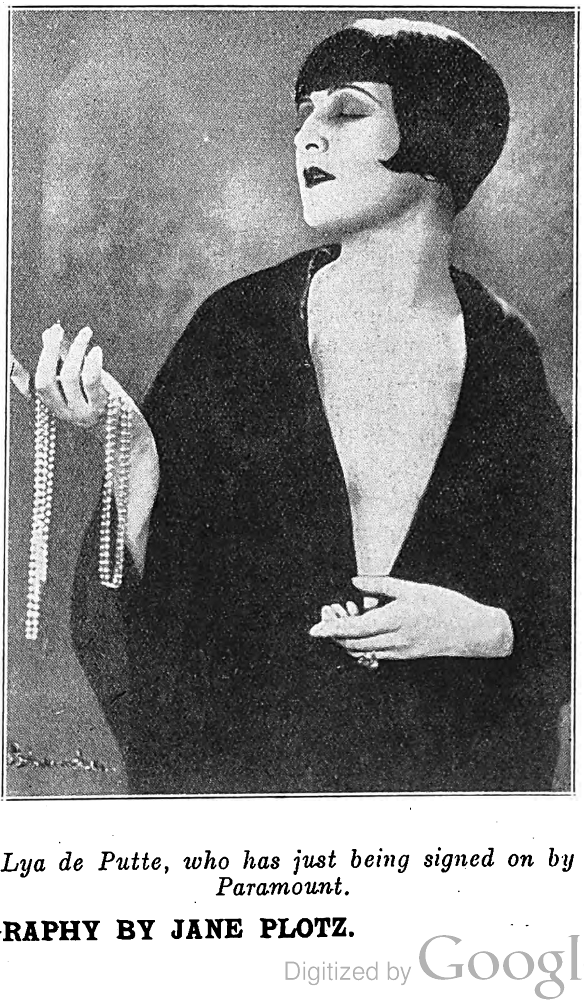


Harold Lloyd explains how he won those two silver cups at bowling——but Mrs. Harold Lloyd (who is Mildred Davis on the screen) and their small daughter look at the birds.



John Barrymore in "The Sea Beast."



Lya de Putte, who has just being signed on by Paramount.

WONDERFUL STUDIES OF PHOTOGRAPHY BY JANE PLOTZ.

Racing Notes.

By "*Observer.*"

The Newbury Summer Cup, a prelude to the big back end handicaps at Newmarket, is to be run on Saturday.

There was no racing on Saturday last at Durban or Capetown.

Saturday's meeting was the first for twenty-two years at which horse races were included in the card at a fixture of the Pony and Galloway Club.

Glommen, who was disqualified for bumping and boring after having won the Doncaster Cup, is now equal favourite with Foxlaw for the Cesarewitch, run October 13th.

W. Sims, the Durban lightweight jockey, is now attached to George Weale's stable. Sims, who can easily do 6 st., rode Polinique when he won the last Johannesburg Summer Handicap.

In an endeavour to popularise their fixtures with owners and trainers, the stewards of the Pony and Galloway Club are going to revert to the practice of paying one half of all jockeys' fees at their race meetings. The change comes into force on October 16th.

Owing to the celebrations attendant on Johannesburg's birthday we had to go to press earlier than usual this week and before the weights were issued for Saturday's meeting of the Germiston Sporting Club. Therefore no selections can be given for that meeting, for which good entries were received.

Sunstar, Mr. J. B. Joel's Derby winner of 1911, died in mail week at the age of 18. Sunstar, who previously had won the Two Thousand Guineas, was a cripple and on three legs when he secured the Epsom classic, and he did not run again. At the stud he was a great success, his progeny including Buchan, Galloper Light, Saltash and Craig an Eran.

Seth Chandley, a leading jockey in the "eighties" in England, and who rode the winners of a number of important handicaps in his time, died in mail week at the age of 61. When he gave up riding, Chandley was reputed to be very wealthy, but he fell on evil days, and for a time prior to his death eked out a living as boots in a Stockport hotel.

According to Australian mail papers, the jockey, W. Collis has survived a broken neck sustained in a fall in a hurdle race at Williamstown. The full extent of the injuries were not ascertained until two weeks after the accident, and Collis will have to wear a plaster of paris jacket for six months. This rather discounts the theory that a broken neck means sudden death.

After all our expectations and hopes, we are not to have an "advisory expert for the Transvaal." In response to the advertisement and the offer of £1,200 a year as salary, there were numerous applications for the post. But out of the many who applied none was chosen, the executive stewards of the Jockey Club being of opinion, after, in some cases a personal interview, that none of the applicants could claim to hold the necessary qualifications.

At the Doncaster September Sales of last week, the Aga Khan paid 17,000 gns. for a yearling colt by Hurry On—Ecurie. This constitutes a new world's record of its sort, the previous best being the extravagant sum of 14,500 gns., which Lord Glanely paid for Blue Ensign, a colt by The Tetrarch—Blue Tit, which only saw the post once and was unplaced. A year earlier Lord Glanely had paid 11,500 gns. for Westward Ho (Swynford—Blue Tit), whose return was two small races and £1,024 in stakes.

George Weale has returned from his lengthened stay at Durban, and all his horses, with the exception of Quicksand II., are back in their boxes at Turffontein. Quicksand II. broke down rather badly last time out in a race he won at Durban, and when patched up and fit to travel, he will follow the route of his stable companions to the north. Later on, Mr. Weale purposes taking a reorganised team down to Capetown for the big meetings there in October and November.

Mr. W. E. Pullen was fined £20 for not having Odysseus on the course and allowing that horse's number to go up in the frame at Wednesday's meeting at Newclare. In this case there were extenuating circumstances, as Odysseus pulled away from his attendant on the way to the meeting. The £20 fine is a minimum amount, but subject to revision by the Jockey Club, and if owners would only take the precaution of notifying local stewards when their horses have not arrived, they would not run the risk of being fined.

Last season, L. Hammon achieved his ambition, for the first time, of heading the winning jockeys' list. This season Hammon has two ambitions, both in the same direction, the first being to again head the list, and the second to put up a new South African record as regards the number of winners ridden in a season. And at the present rate of progress L. Hammon will achieve his dual purpose. At the two days' meetings (New Clare and the Pony and Galloway Club) he had all told nine mounts, six of which he turned into winners, bringing his total for less than two months of the current season up to 18 wins.

Mr. J. Gard was the cat among the pigeons at Saturday's meeting of the Pony and Galloway Club, when, with four runners, he won three races, and was second, beaten a neck, in the other. As it was generally agreed that the handicapper had by no means been harsh with the animals from the White Lodge stable, the prices obtained about them were short. In fact, Thoughtless, 5 to 4 against, was the longest priced of the quartette, Will's Maid being returned at 13 to 8 on when she was beaten a neck, while the winners, Hasty Man and Bushy Park, were 7 to 4 on and 6 to 4 on respectively.

Hampton Court, Moosme, Poldemere and Bold Winkfield dropped out when acceptances fell due on Friday last, and the following are those left in the

JOHANNESBURG SPRING HANDICAP of £1,500, of which £100 to the second and £50 to the third horse. One mile and a furlong. Run on Saturday, October 2.

	st.	lb.
Jubilant II.	9	0
Vibration	8	13
Illustrious	8	8
Cardinal's Hope	8	0
View Holloa	8	0
Benedictine	7	11
Surprise Sauce	7	11
Francois	7	10
Classicus	7	10
Figaro	7	6
Valmar	7	0
Edible	7	0
Gladiator	6	10
Kherifend	6	8
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SOUTH AFRICAN PICTORIAL VOL. XX., No. 583. SEPTEMBER 29, 1926 REGISTERED AS A NEWSPAPER AT THE G.P.O., LONDON

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S.A. PICTORIAL
STAGE & CINEMA

VOL. XX., No. 583] JOHANNESBURG, SEPTEMBER 29TH, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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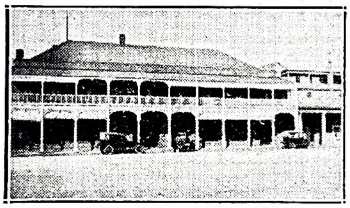

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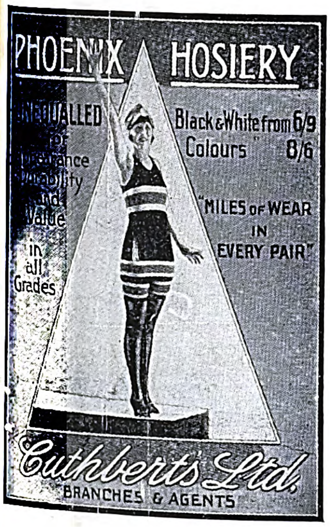

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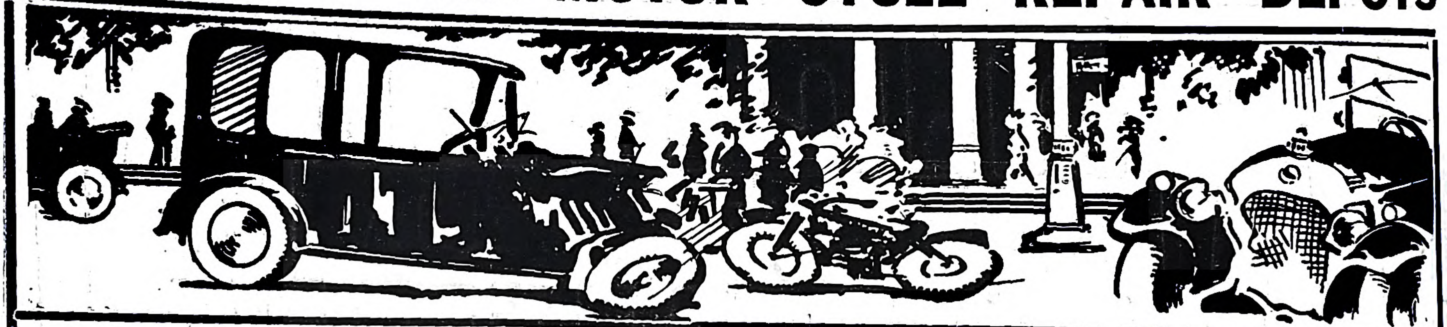

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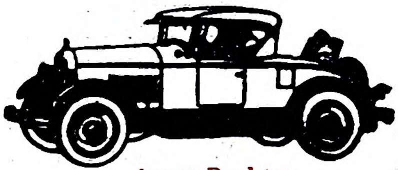

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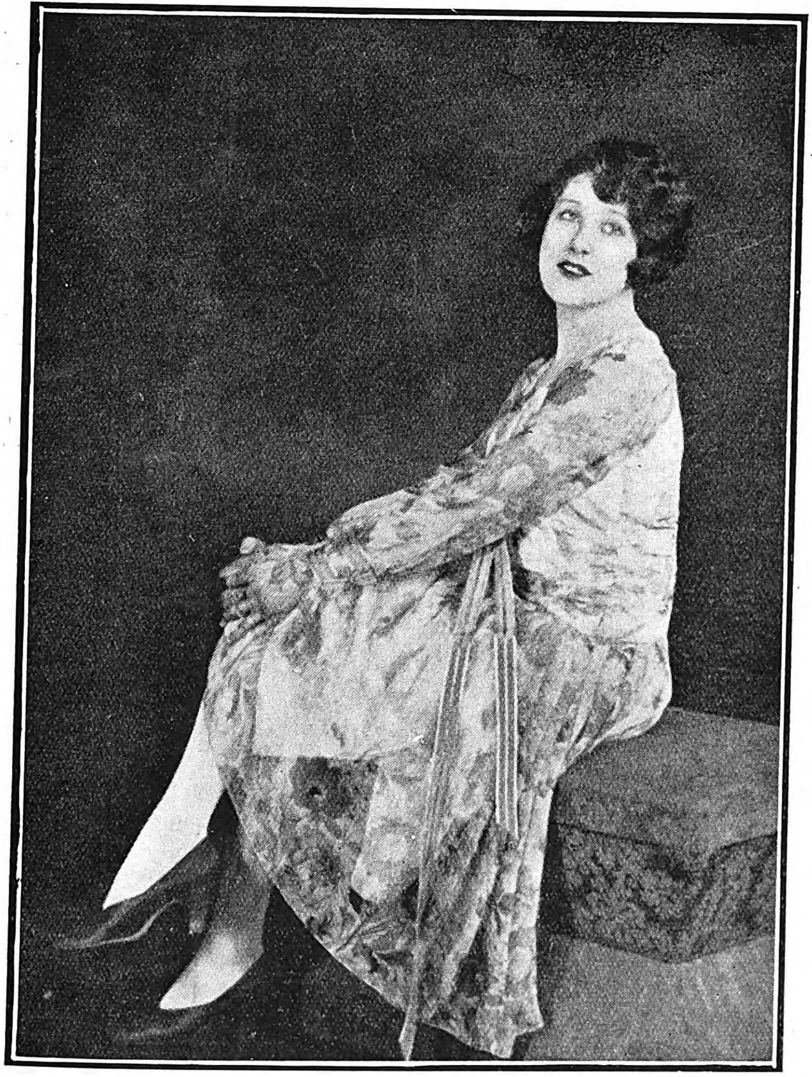
STAGE & CINEMA.

VOL. XX. No. 583. WEDNESDAY, SEPTEMBER 29TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



Charming Dorothy Brunton, who is the leading lady playing opposite to Guy Bates Post, the famous American actor, in "The Masquerader," opening at the Royal Theatre, Durban, on October 4th.

S. A. PICTORIAL

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The Best People.

A fashionable audience on Monday evening at His Majesty's Theatre, Johannesburg, witnessed the *première* of "The Best People," and followed intently the excellently written comedy of David Gray and Avery Hopwood.

"The Best People" might be called a curious and complete triumph of stage tricks thoroughly well handled, of genuine wit and of brillant casting for character.

The Younger Generation.

It is a well worked out, theatrically effective "younger generation" type of story. A very modern "younger generation" that, bored with its selfish, indulgent mother and tolerant millionaire father, rebels and "goes out to work,"—metaphorically speaking—the girl marrying the family chauffeur, and the son a chorus girl, the niece of his father's secretary.

The Casting.

Most excellently is the play cast, each character fitting like mosaic into a perfect whole, a thing one has grown to expect when the producer is Philip D. Levard, who has once again scored a success.

Father and Mother.

"Mr. and Mrs. Edward Lennox" (T. Arthur Ellis and Mina Greene) are two middle-aged people who have lived securely entombed amid their millions, therefore it is a shock to them both when "the world" is brought right to their door. Mr. Ellis gave a quiet, restrained picture of the lawyer father which was excellent, and Miss Greene as the selfish wife, "Carrie," backed him up well.

Son and Daughter.

Here we have the two modern products, and one must compliment Martin Walker as "Bertie Lennox" on his work in a rôle that might easily have become vulgar and over-acted. Naomi Rutherford as "Marion Lennox," the modern daughter, was sincere throughout the play, and in her conflict of wills had everyone's sympathy.

Lord Rockmere.

Eric Cowley is responsible for a veritable gem of character acting in the rôle of "Lord Rockmere," the scion of a noble house. He surpasses even his previous acting in "A Cuckoo in the Nest," and each of his entrances and exits are cameos to be remembered.

The Chauffeur.

Geo. S. Wray as the chauffeur, "Henry Masters," was rightly named, for he quickly controlled every situation with which he came in contact. The authors have taken him very seriously, and the result is a delightful character, which Mr. Wray endowed with just the life and strength which appealed to "Marion," and, judging from the murmurs of the women in the audience, to every one of feminine sex present. Yet, Mr. Wray made his chauffeur a "man's man," and so the character appealed to all. A reception at his first entrance showed the place George Wray has in the hearts of the public, and he has once more justified it by his brilliant acting.

Uncle George.

George Mortimer is another one of the cast deserving of the highest praise, his character study of "George Grafton," *with* "the Grafton heart," was one of the gems of the play, and in his scenes with "Mollie Montgomery" (Hilda Bruce Potter) he excelled himself.

The Two Chorus Girls.

Miss Bruce Potter was the good-natured, vulgar, mischievous chorus girl to the life, loyal to her pal, "Alice O'Neill" (Hilda Shankland) the somewhat colourless girl whom "Bertie" loved, warm hearted to a degree; the girl of the people who has acquired a wit and a knowledge from experiences which "had" not been treated as disaster but as facts. Admirable acting.

Of the smaller rôles, Dick Cruickshanks as the "first waiter," Eric Lambert as the "second waiter," Marjorie Battis as "Miss Tate," and Kenneth Gwynne as "Bulloch," all contributed their share to make a perfect whole.

And on Monday evening Johannesburg only endorsed London's opinion of "The Best People" when it was such a tremendous success at the Lyric Theatre.

C.R.

Edna Maude.

Not many young dancers would refuse a chance of entering the Russian Ballet if it were offered them, but Edna Maude, the dancer to be seen at the Empire, Johannesburg, on October 4th, has a daring spirit. "I was given the chance of dancing with the Russian Ballet, but I refused it. You see," she said, "I was too advanced to go into the chorus and, as the three premier ballerinas were still hale and hearty, I should have had to wait a long time before they vacated their positions and made room for me. That is why I refused it, and I must say I have never regretted my decision, much as I admire the Russian Ballet."

Edna Maude claims to be the only ballerina who has danced alone, without a partner, for years on end. It is usual for most dancers to take a partner to strengthen their act after a time, but this has not been necessary in the case of Edna Maude; she has been able to retain her hold on the affection and enthusiasm of her audiences without any support at all, and, without being in the least conceited, she has no fear of not being able to continue to do so.

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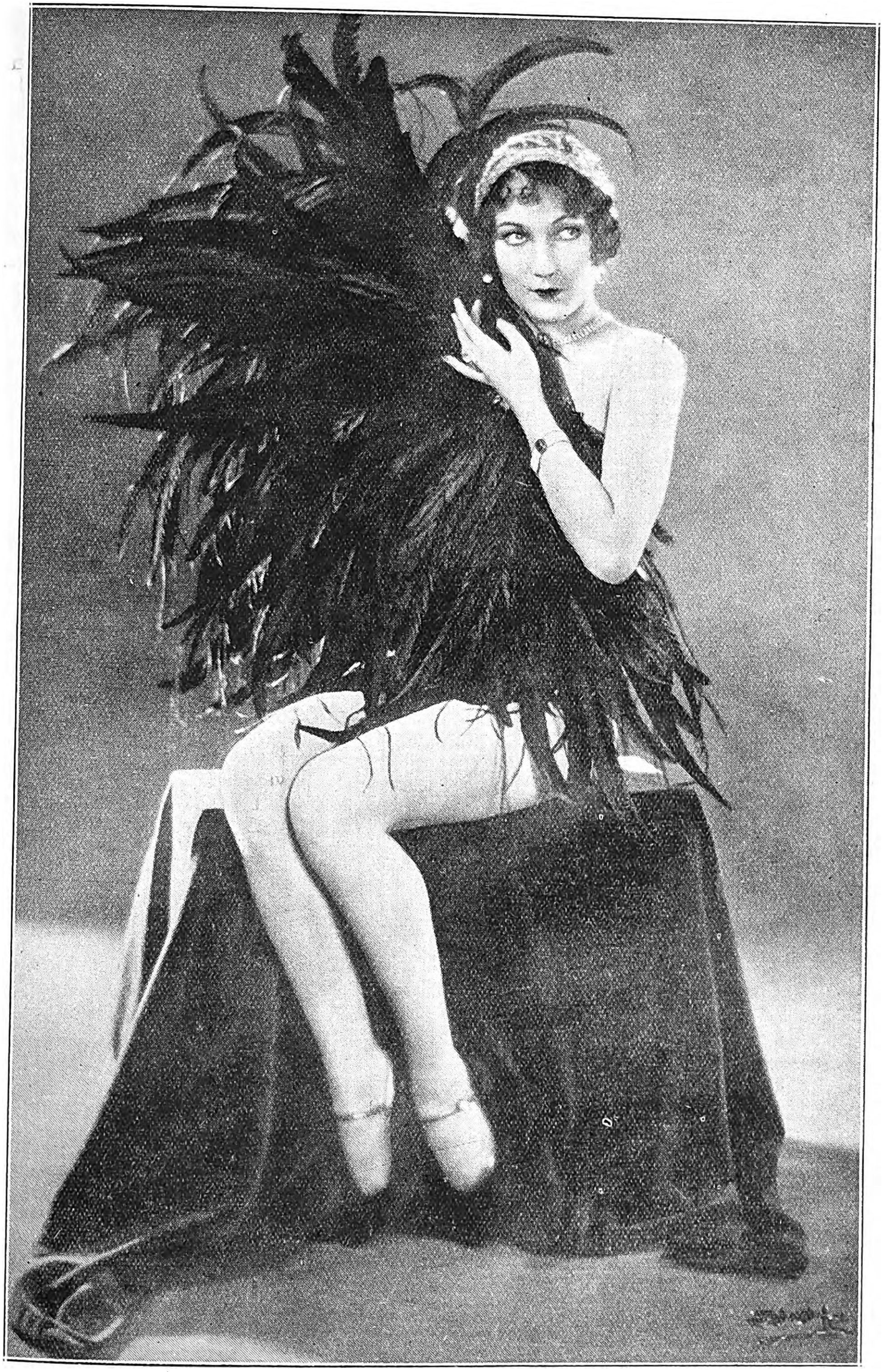

Jane Winton appears in one of the Warner Bros. Films wearing this stunning Black Feather Fan. Black Velvet One Strap Pumps complete this unusual and very striking Outfit.

Bert Ralton.

At the Johannesburg Empire.

On the vaudeville programme with which the Empire, Johannesburg, opens on October 4th, after the record-breaking season of "Mercenary Mary," perhaps no name will become so popular as that of Bert Ralton and his famous Havana Band.

Mr. Ralton, who comes from San Francisco, was playing a clarionet and flute in concert bands, and had toured all over the States at the age of fifteen. A period of more intense symphonic orchestral playing, and then came the dance craze, the jazz and syncopated music, and Mr. Ralton realised the possibilities and grasped his opportunity.

His New York Havana Band was one of the very first of the now thousands of syncopated bands both in America and England, and it was this band, as the Savoy Havana Band, that first broadcasted from the Savoy Hotel and the first to go on the halls in England. This was in 1921, and for over two years in those early days of broadcasting it was Ralton and his band who, according to your taste in these matters, kept you up listening-in or sent you to bed.

There is a prevalent idea that players of saxophones and other jazz instruments are not real legitimate musicians, but just young men with little knowledge of real music, who make wierd and only sometimes wonderful noises with their instruments. Bert Ralton and the members of his orchestra—now mainly British, and not American—have all been symphony orchestra players who can play half a dozen instruments, and have only taken up syncopated music because, to be quite frank about it, it pays better at the moment.

Talking of syncopated music, Mr. Ralton said the tendency was all from the nigger jazz of the early days. The drummer who banged his drum and clashed his cymbals, the trumpeter who blared, the trombonist who tore, are all giving way to the lilt of the violin, the soothing of the saxophone, and the mellifluous notes of the clarionet. The wild, irresponsible jazz medley that so prejudiced sober English taste is being superseded by music which, while still syncopated, is quieter, sweeter and more melodious.

This change is best exemplified in the mention that this Havana Band has lately been doing quite a lot of work making gramophone records of excerpts from the popular operas, including "Maritana," "Bohemian Girl," Faust," "Carmen," "Rigoletto," "Martha" and "La Boheme." Syncopated opera sounds rather ludicrous, but I am assured it is not nearly so strange as it may appear on paper.

191 Kisses in "Don Juan."

John Barrymore has established a new world's record. He is the champion kisser of all times.

In "Don Juan," in which he is starred and which had its premiere at the Warner Theatre in New York recently, Don Juan bestowed one hundred and ninety-one kisses on the beautiful ladies who assist him in his amorous expeditions (Note: A lady reporter was there with note-book and pencil and counted 'em.)

These kisses were of all kinds, brands and varieties. Some were cool little pecks on the cheek, others tender touch of lips to lips, but most of them were hot and long and drew envious murmurs from the female portion of the audience. In fact, most of the osculation in the picture was of such a tempestuous nature that Barrymore was seen wiping the perspiration from his brow after these ardent embraces.

A New Hollywood Lot.

Ground was broken recently at Fox Films West Coast Studio for an exceptionally large and most modern wardrobe building, which will occupy a large area on the company's East lot, will be a two-storey structure, and will be rushed to completion to meet the growing needs of Fox Films workers.

"The wardrobe is a unit in a building programme which will occupy several hundred men for many months," said Winfield R. Sheehan, general manager. "Two new stages will be built at the same time, and many other improvements will be included."

"In the programme will be four new projection rooms, additional quarters for the casting office and publicity departments, immense film vaults for stock film and tests, and an excellent air conditioning system in the large laboratories. We will also build a commodious scenic studio on the East lot. Here our artists will work with marvellous north light, modern skylight equipment and all necessary conveniences."

In addition to the foregoing, Mr. Wurtzel says that a 500 kilowatt motor generator will be installed to supply sufficient power for the two new stages now being built. The company's immense sawmill will be enlarged and new machinery installed. At Fox Hills, where a magnificent wall is being erected to surround the corporation's 100-acre outdoor location, many additional improvements are in progress.

These include the installation of an enormous moat, the construction of a huge electrical sign, with mission bell effect, and a landscaping scheme designed to make this the finest motion picture show-place of the West Coast. Incinerators, porcelain drinking fountains and other conveniences will be installed.

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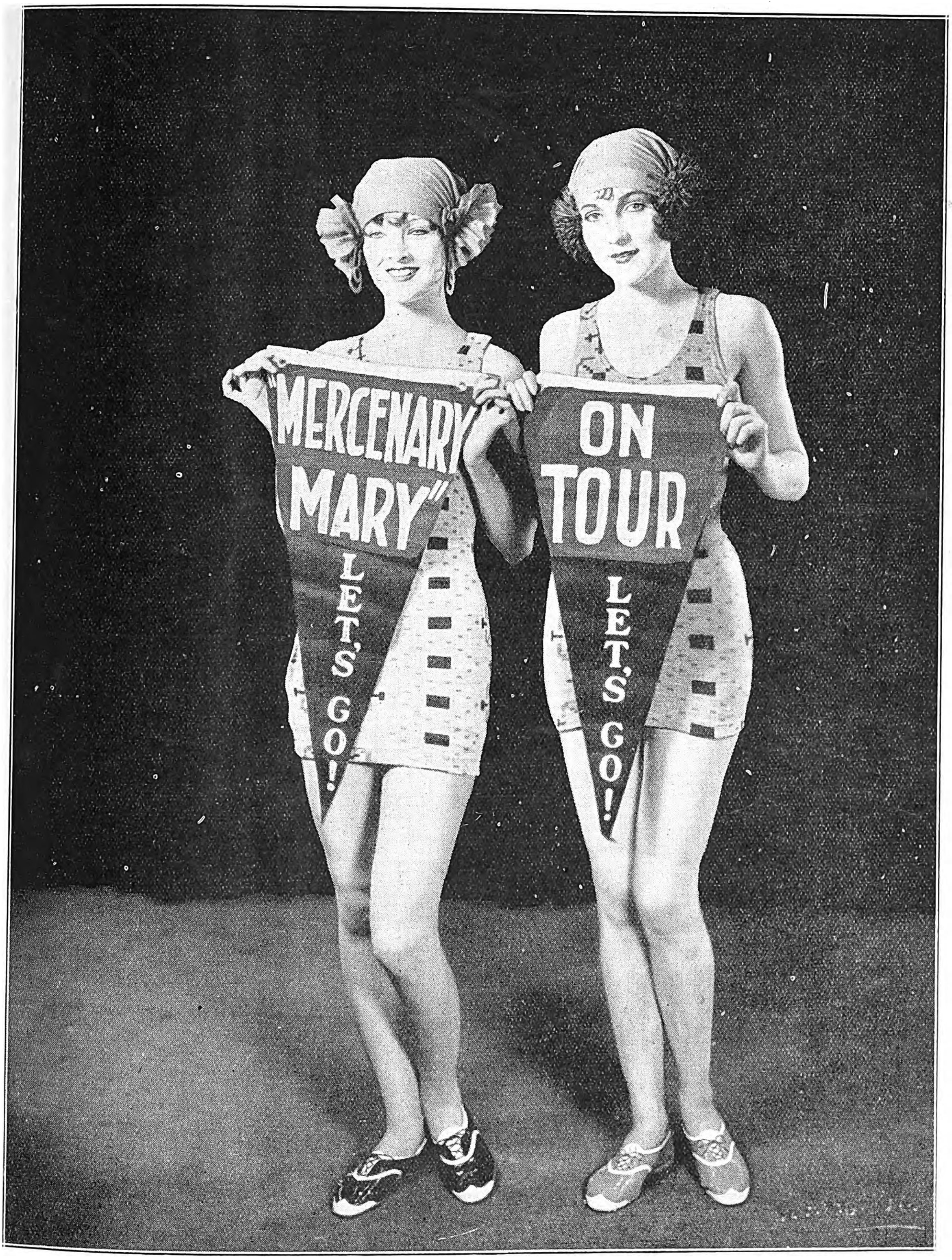
WHO COULD RESIST SUCH AN INVITATION?


"MERCENARY MARY"
LET'S GO!
ON TOUR
LET'S GO!

Especially when given by Myrna Loy and Jane Winton, of the Warner Bros.' studio, whom we told all about "Mercenary Mary," and who were very interested, as you can see.

"Mercenary Mary" opens at Bloemfontein (Grand Theatre) from October 4th to the 7th; Kimberley (Theatre Royal), October 8th and 9th; Port Elizabeth (Grand Theatre), October 12th to 16th; Capetown (Opera House), October 19th to November 6th; Maritzburg (Scott's Theatre), November 10th to 13th; Durban (Theatre Royal), November 15th to 27th; Pretoria (Opera House), November 29th to December 4th.

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

The Dalton Sisters.

Nita.

These two bright-looking girls are none other than Daisy and Nita, the Dalton Sisters, who are opening at the Tivoli, Capetown, on October 6th.

Although they are very young, they are not at all inexperienced as far as travelling is concerned. As children they journeyed through Russia, France and Belgium. The north of Africa is familiar to them, as they have played in Tunis and Algiers. While in the latter place they played before royalty, the Bey of Tunis having ordered a command performance. The Queen of Madagascar was also a member of the audience at that time, and though they are now grown up, Daisy and Nita remember this incident in their childhood very clearly.

They can both play the saxophone, and indeed, can play it well enough to convince the most hardy anti-jazzite that the saxophone is a musical instrument.

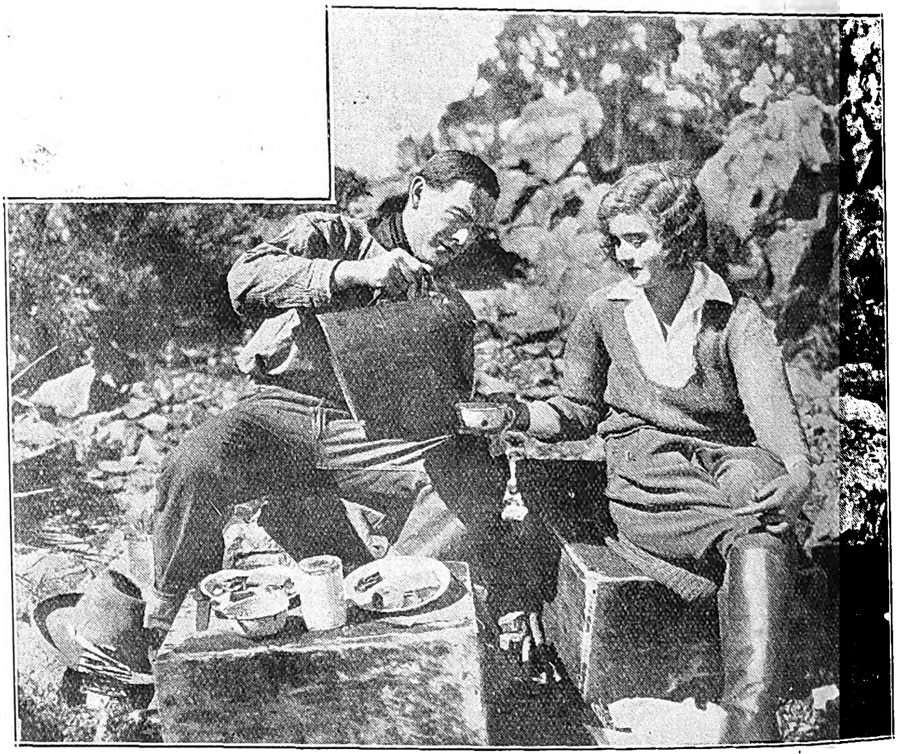
Daisy.

At the Orpheum, Johannesburg.

The action of the story deals with the romance of Constance Bennett, a vivacious little flapper from the East, and Owen Moore, a somewhat bashful cowboy from the West. Miss Bennett's flirtatious ways provoke Moore, who is genuinely in love with her, into using caveman tactics and forcing her to marry him at the point of a gun.

The surprising developments that follow lead up to a thundering climax that furnishes the nth degree of excitement and thrills. Two of the many tremendous scenes in the picture include a dynamic automobile-horse race and raging forest fire.

Make it your business to see "Code of the West" if you are looking for the out-of-the-ordinary in film entertainment. It will be screened on October 7th, 8th and 9th.



A picnic in the wilds with a fascinating cowboy.

And I nearly forgot to tell you that on October 4th, 5th and 6th **"On the Stroke of Three"** will be screened.

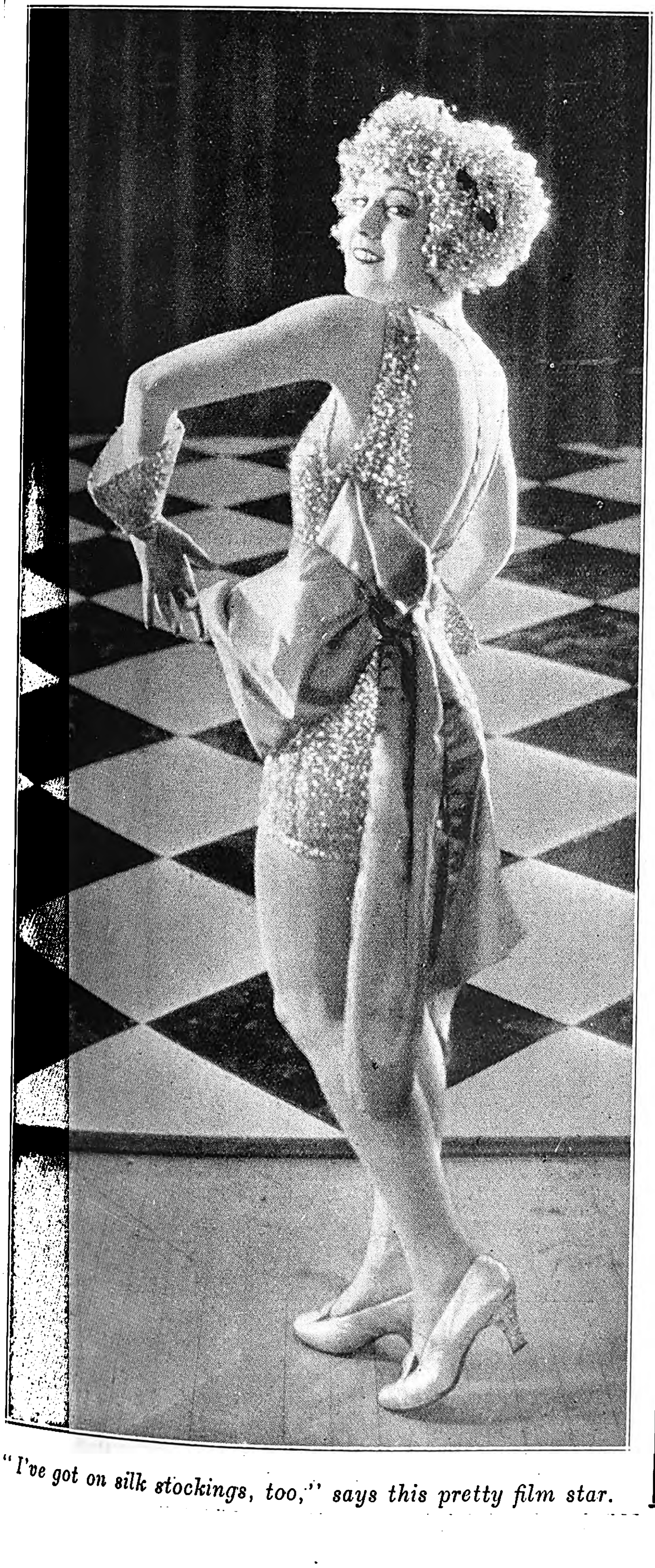
A delightfully romantic love theme is embellished by plenty of comedy and the thrills which come when Judson Forrest, a husky young man from the backwoods country invades New York with a great invention and a love for the daughter of Wall Street's leading financier, whom he mistakes for a poor girl.

Forrest encounters innumerable difficulties in his road to success, not the least of which is the hatred of Henry Mogridge, secretary to the wealthy Wall Street operator, Lafayette Jordan. How this hatred manifests itself, and eventually involves Mary Jordan in its meshes, makes an absorbing entertainment.

Maurice Moscovitch is paying a return visit to Australia, in a repertoire which includes "They Knew What They Wanted," "The Fake," "Arms and the Man," "Trilby" (which it will be remembered he staged in South Africa) and "The Music Master."

Barry O'Brien has gone with Mr. Moscovitch as his manager, his leading lady being Ellen Pollock. Other members of the company are Margaret Murray, Nat Maddison, George Zucco and Alexander Sarner.

"Tip Toes" at the Winter Garden Theatre, London, which opened on August 31st, has Laddie Cliff as the chief comedian, while among the principals is Eileen Stack, who, it will be remembered, was with the "No, No, Nanette," company on their first tour of S. Africa.



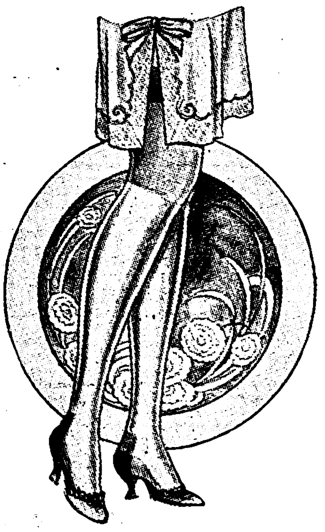
"I've got on silk stockings, too," says this pretty film star.

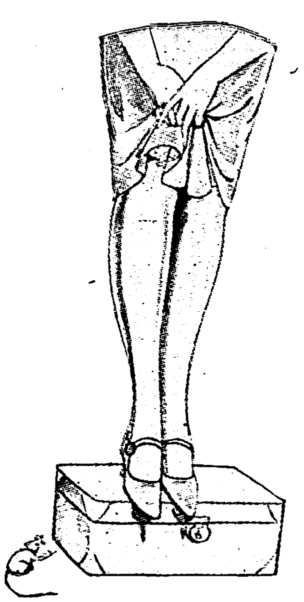
One of the largest harness repair shops in the West has been established on the Arizona desert, 30 miles from the nearest dwelling, for the purpose of caring for the harness of the 1,800 horses and mules taking part in the filming of Paramount's "Beau Geste."

Four men were kept busy in this shop for several weeks while the staff was increased to eight during the making of the biggest Sahara riding scenes, in which a majority of the 1,750 men in the camp appeared.

Six hundred pounds of ice a day was used during the recent hot spell at one of the New York studios to keep the set cool during the filming of some big scenes.

Make-up has a peculiar way of running right off the faces of screen players when the mercury is hovering around the one hundred degree mark. Add the heat of the high-powered lamps and lights to the intense heat of summer, and you have some idea of how it gets on the set. So six hundred pounds of ice was ordered to be delivered daily during the spell. The ice is placed in a big container, and a battery of seven big electric fans is set up to blow the air over the ice on to the set.





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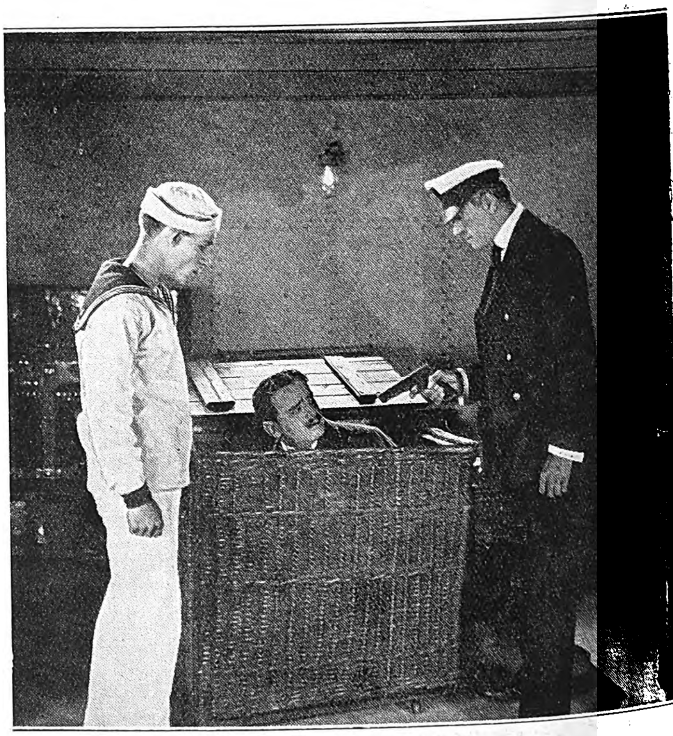
Mollycoddle

In "Mollycoddle," Douglas Fairbanks, as Richard Marshall, the Fifth, is an offspring of many generations of fearless fighters. His ancestors fought all the way through the Revolution; all across the plains and all down the coast of the western country. They were not dainty or even civilised in their undertakings and it mattered little just how they gained a point, just so long as it was gained quickly.



Mollycoddle came aboard.

"Mollycoddle" comes to the Carlton Bioscope, Johannesburg, on October 7th, 8th and 9th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

OPENING AT DURBAN.

Guy Bates Post, the famous American actor, in his study.

Guy Bates Post opens his Durban season at the Theatre Royal on October 4th in "The Masquerader," the powerful drama in which he made the striking success that has placed him in the forefront of the famous actors of the day.

The story concerns the hazardous expedient of a brilliant parliamentarian to avoid degradation in a period of national crisis. At a time when John Chilcote, M.P., is forced to admit that he has become a hopeless slave to drugs, he meets his exact double—John Loder. In a moment of desperation he prevails upon Loder to impersonate him in the House, and the play becomes tensely dramatic when Loder has made a sensational speech in Parliament, and finds himself involved in Chilcote's social life. The portrayal of the dual rôle of a weakened drug-addict, and a virile young man, is an achievement within the powers of only a great actor. With the dramatic scenes of this unusual play there are skilfully interwoven many clever comedy situations, and it is anticipated that "The Masquerader" will prove one of the greatest dramatic successes of the season.

FAN MAIL.

Mary Philbin finds it takes her several hours a day to answer the letters from her admirers and post off photographs to them.

A Southern Girl came to Fifth Avenue.

The story of this picture not only shows the famous thoroughfare as it is, but it affords spectators an intimate glimpse of the hidden life which pulsates beneath the glistening surface. The very name of Fifth Avenue conjures up visions of luxury and splendour, of style, of the glamour of great wealth, of the romance of serene, unquestioned power.

But there is another angle to Fifth Avenue, and it was this side that was encountered by Barbara Pelham (Marguerite de la Motte), sweet, beautiful and unsophisticated, when she went from a Southern plantation to make her fortune in the great city. Caught in the whirl of an unaccustomed life, she encountered experiences which kept her in a turmoil of mental stress.

Many of the scenes in the picture were filmed on Fifth Avenue, and there is also a magnificent style show which takes place in one of New York's smart gown shops.

"Fifth Avenue" is its name, and it will be screened at the Grand Bioscope, Capetown, on October 4th, 5th and 6th.

"What is the meaning of this?"

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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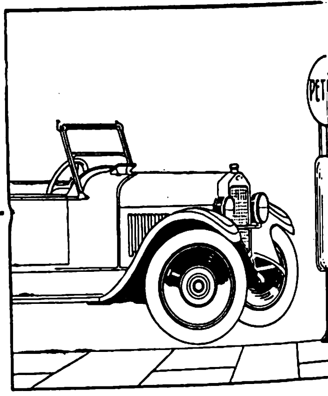

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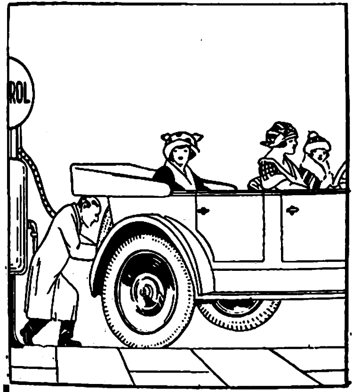

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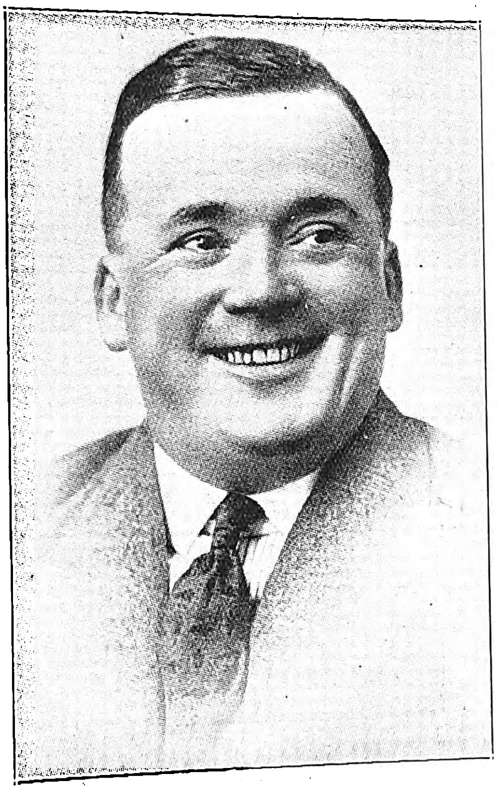
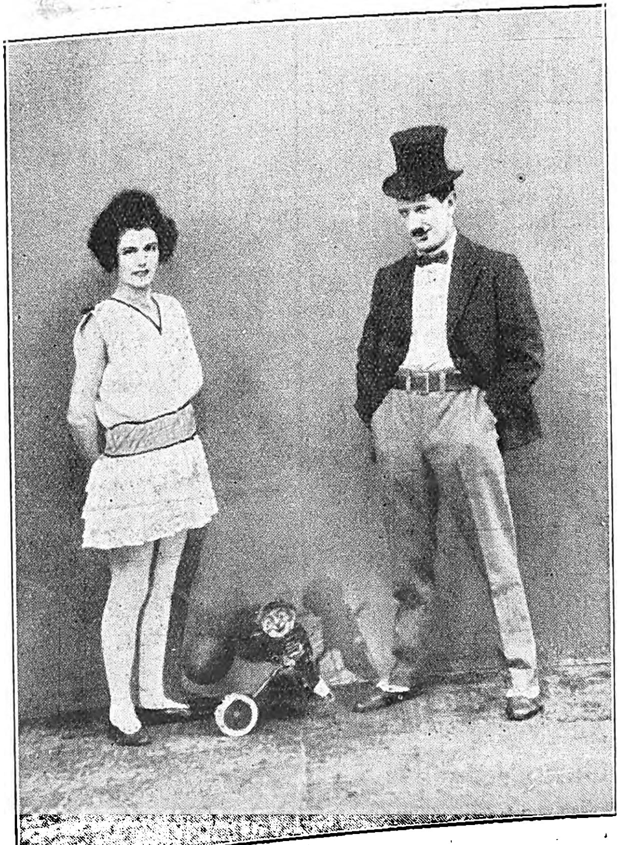


Jack Lane, "The Yorkshire Rustic,"

The Dawn Sisters, "The New Era Girls," in Songs, Burlesques and Dances.

Johnny
comedian



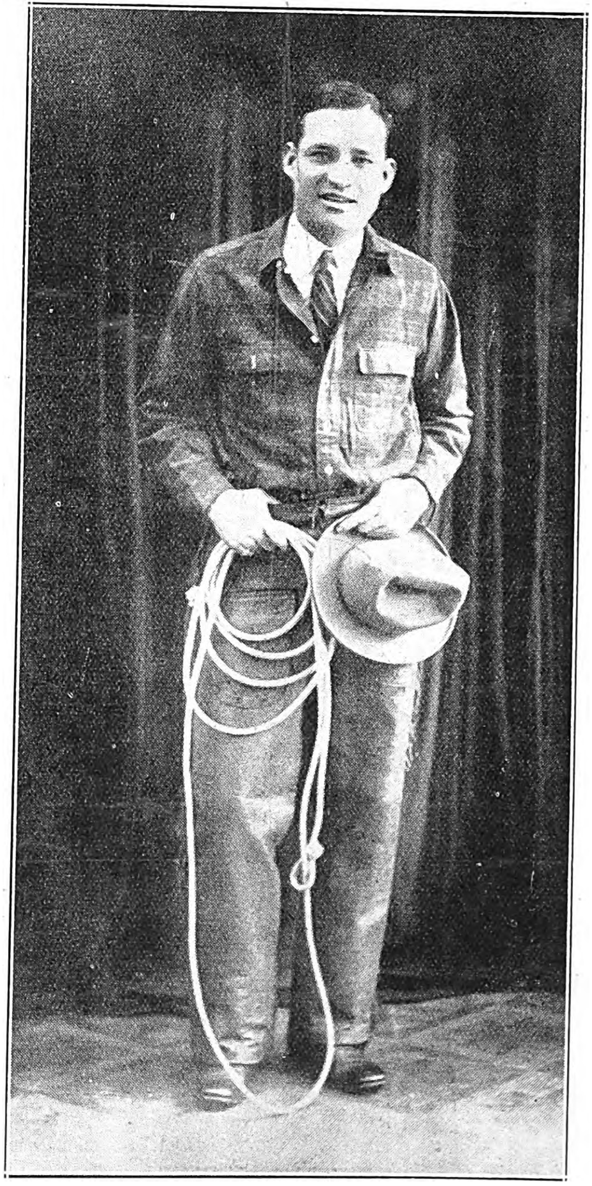
Irene and Hearne—Merriment Awheel.

Arriving on the "Arundel Castle": Bert Ralton and
the 4th), M'Lita Dolores, Iris Delysia, Vera Tam

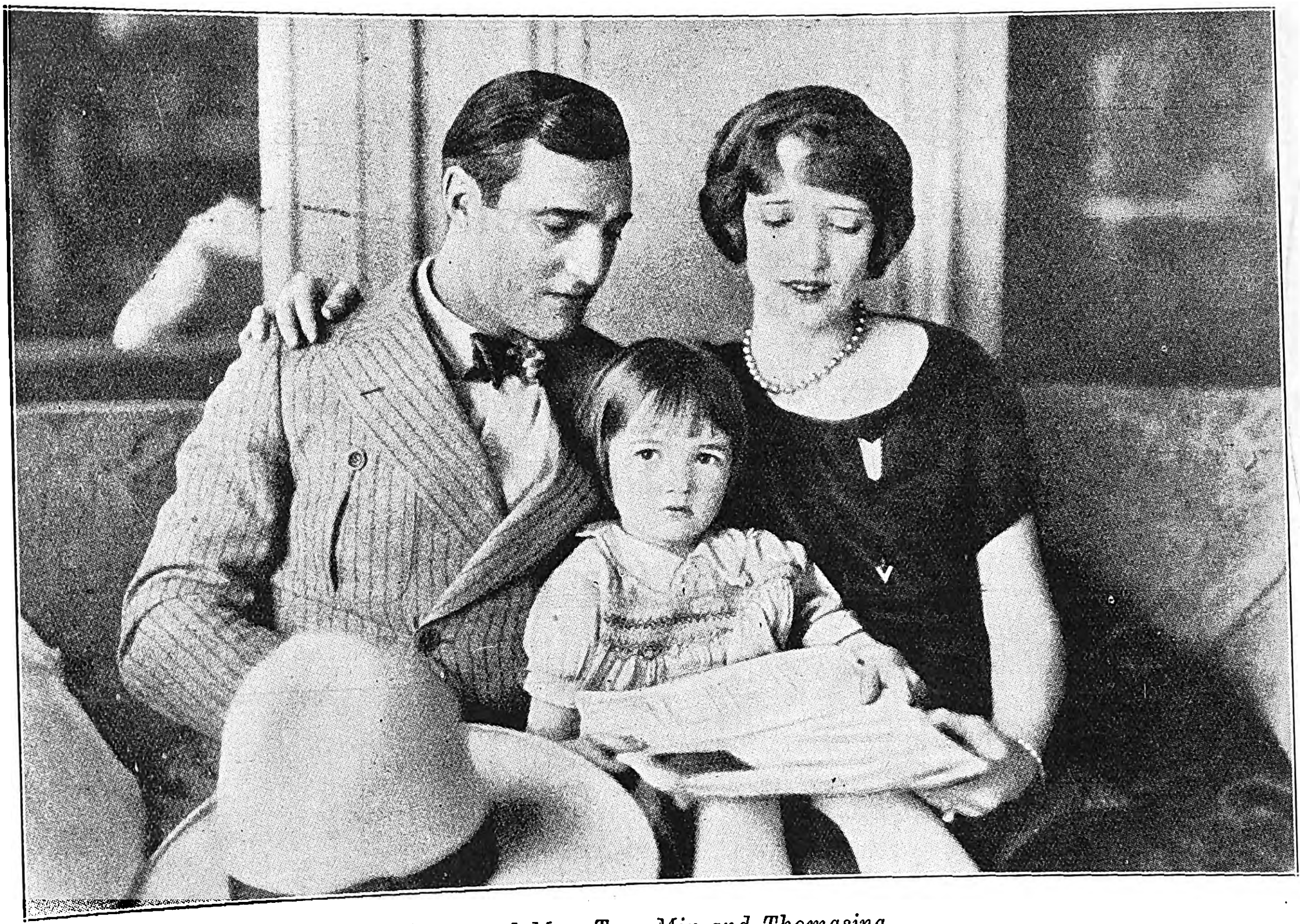
bore, the Scotch
who pays a return
visit.

A group of cheery Vaudeville Stars and some other photographs of a few of the acts appearing at the Empire, Johannesburg on October 4th (opening at the Holiday Matinee).

Havana Band (who will also appear at the Empire on
owski, the Stroganoff Brothers, and the Brennans.
[Photo: T. Blythe Clayton.



Tex McLeod, Spinning Ropes and Yarns.



Mr. and Mrs. Tom Mix and Thomasina.

BILLY COLLIER.

Some years ago the people of Yorkshire were watching with interest the career of a young lad from their own country who gave promise of being an excellent comedian. This lad was none other than Billy Collier, who has since fulfilled the excellent promise he gave, and has made his home county very proud of him. At the age of fifteen he was singing in concerts and playing small comedy parts, and one of his greatest treasures was given to him at that time.

"The late Jack Pleasants," says Billy, "was playing in pantomime at Sheffield at the time, and being a great friend of my family's he stayed at our house. When he was leaving he gave me a comedy hat, saying that it had helped him to eminence in the profession, and that he hoped it would do the same for me. That hat is one of my most prized possessions, and I should think myself poor indeed if I lost it." And the owner of that hat comes shortly to South Africa, to the land where they remember Jack Pleasants with affection.

BILLY COLLIER

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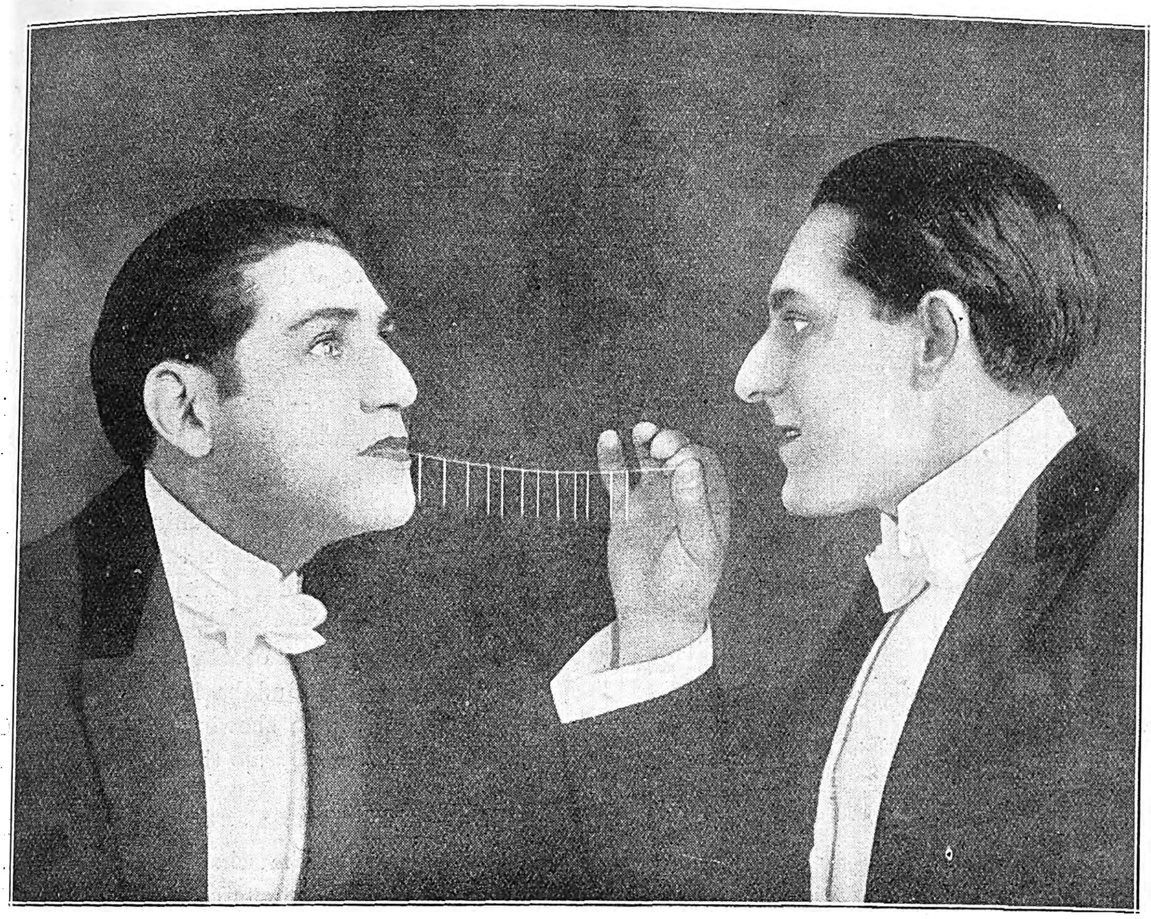

The wonderful needle trick in the Rigoletto Brothers' act. Henry swallows a packet of needles, then some thread, and lo! he draws them out of his mouth ready threaded. The Rigoletto Brothers and Swanson Sisters will appear at the Grand, Port Elizabeth, from the 5th to the 9th October.

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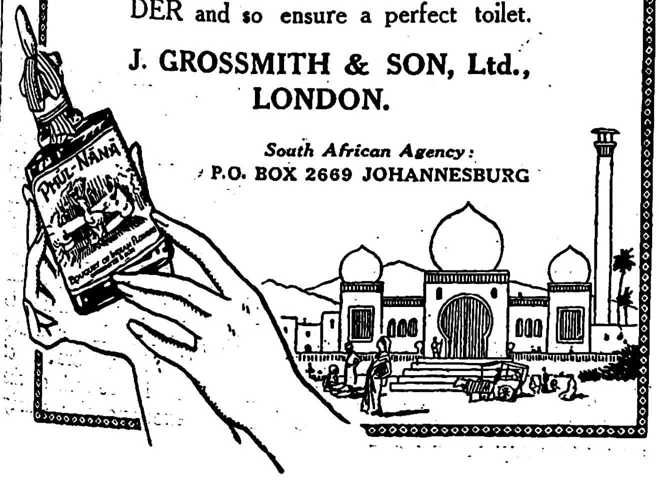

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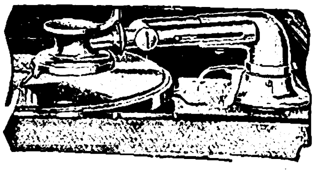

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD

Renee Sutton, who made a host of friends in South Africa, is the leading lady in "Dancing Around," at the Balham Hippodrome, a production of which the London Press speak well, especially noticing Renee's dancing.

Madeline Hurlock, in the Mack Sennett "Sneezing Beezers."

A Wonderful Bedroom.

Would you like to take a peep?

Norma Talmadge's bedroom is one of the most gorgeous in Los Angeles. It was designed after Louis XVI's bedroom in the Petit Trianon. The bed has a semi-canopy of regal design and is almost hidden in a profusion of cushions with rare lace covers and a flounce of lace which reaches the floor.

A square chifforobe with hand-painted panels in the eighteenth century French style, a tall sixdrawer chest, a chaise lounge, a round centre table and a vanity dresser with a large oval mirror also are included in the furnishings. Beside the head of the bed is a chest with a French telephone resting upon it.

The dining room of her home has a Chinese motif. Over the mantel a Buddha looks down from in front of a small triptych screen showing a picturesque Chinese landscape done in oils. Beside the fireplace and irons are bronze dragons.

The dining table has dragon feet and is inlaid with Oriental woods. The chairs have backs with intricate Chinese patterns. In one corner is a Chinese wood screen, while curtains around the windows also have Chinese patterns.

The sun parlour and conservatory has wicker furniture. Grass matting covers the floor. In the hallways and reception room tapestries are used to great advantage.

Overland Six is Built to stand Rough Roads.

Chassis, Body Construction and Heavy Axles provide Safety Features in all sorts of going.

Bearing out the contention of designing engineers in constructing a car of maximum safety in all kinds of driving, hundreds of enthusiastic letters from new owners of the Overland Six provide authentic proof of the roadability of this car in all parts of the world.

Willys-Overland engineers, in designing the Overland Six, spared neither time nor expense in developing a perfectly balanced chassis which, combined with the nicely hung spring suspension, would provide no sidesway or driving fatigue. To accomplish this, the chassis was divided into several parts, and the staying or bracing of these individual parts taken separately to secure perfect road poise. Specially designed cross members at the front of the chassis rigidly stay the frame members. These were so balanced that all possible endsway was eliminated in the forward end of the chassis which, in connection with the heavy and channeled engine suspensions, provide a rigid bracing for the chassis.

Owners, in commenting on the fine road balance of the Overland Six, mention that the spring suspension of the car provides ideal riding comfort. This was accomplished by the use of specially constructed chrome vanadium steel springs of the semi-elliptic type, 34 3/4 inches long in front and 52 inches in the rear, providing a buoyancy in spring action. This type of spring is practically immune to breakage because of the alloy's toughness. Extra heavy cross members in the rear complete the heavy bracing of the car, which, together with the unusual strength of the chassis frame members, provide an exceptionally sturdy and yet easy riding car.

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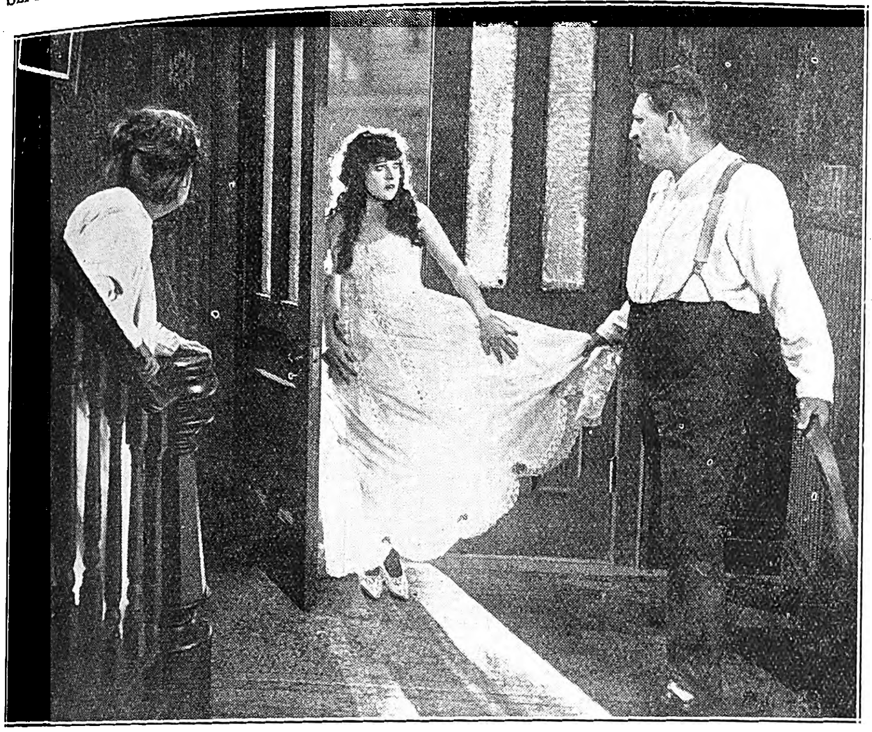


A scene from "Molly O," coming to the Grand Bioscope, Capetown, on October 7th, 8th and 9th.

A Fighting Beauty.

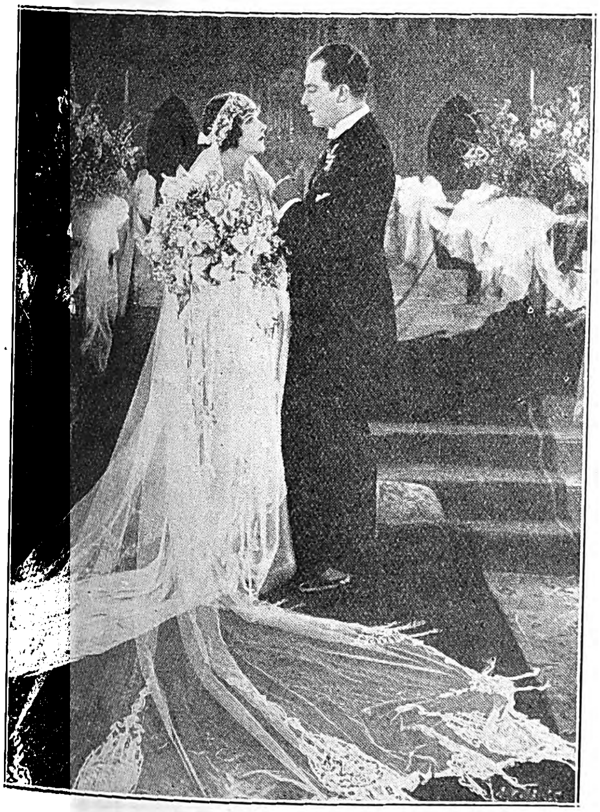
The story of "The Only Woman" coming to the Alhambra, Capetown, on October 4th, reverses the usual theme of sacrifices by parents for their children, and submits the problem of a girl who sacrifices herself on the altar of marriage to save her father from financial ruin and disgrace.

Though she hates the man, she marches up the church aisle amid a throng of society friends and becomes his bride, and they launch upon a honeymoon with hardly a cheery prospect in view.

It is on this honeymoon, designed as a yachting cruise on the Mediterranean, that a terrific storm arises. All members of the crew are swept overboard to destruction, and it is only through Eugene's aid that Norma is saved.

At the height of the storm a three-masted schooner bears down upon the yacht, smashing it amidships and rending the little vessel into splinters.

How Norma and Eugene finally are rescued and she comes to a realisation that she loves her husband are details left for you to see on the screen.



She sacrificed herself on the altar of marriage to save her parents.

Leatrice Joy has some wonderful jewellery.

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JANE PLOTZ'S BOOK OF YOUR OWN ARTISTIC PHOTOGRAPHS WILL BE A REVELATION TO YOU.

LONDON THEATRES.

“ The Queen was in the Parlour.”

Noel Coward’s latest play, “ The Queen was in the Parlour,” continues to play to packed houses, and since writing you last week the South African actress, Freda Godfrey, who plays a part in it, has collected a fresh sheaf of praise. She undoubtedly makes her part stand out. This actress is always a pleasure to watch. She shares the honours with Madge Titheradge, Ada King (one of our best-known character actresses, who gives a very truthful study of an elderly English woman), and Lady Tree. The latter, of course, is inimitable, and her special type of acting is just the kind necessary for the Grand Duchess.

Madge Titheradge.

Down Hill.

“ Down Hill,” the play which achieved such a great success on its first night, and still plays to large houses, has an excellent cast, chief among them being Ivor Novello and that dainty recruit from the musical comedy stage, Phyllis Monkman. She, like Heather Thatcher, has been known mostly for her singing and dancing rather than for her dramatic powers but, also like Heather Thatcher, she has been given a chance of displaying her versatility and her capacity for drama. Ivor Novello is as handsome as ever, and improves greatly as an actor.

The Ringer.

I was interested to read of the production of Edgar Wallace’s play, “ The Ringer,” in South Africa. This thrilling drama is still a great success in London, and it looks as if audiences for a year or so ahead will be thrilled and mystified as to who the Ringer really is.

The “ Q ” Theatre.

The “ Q ” Theatre, since it was converted a year-and-a-half ago from a ramshackle building at Kew Bridge to one of the most remarkable theatres in the whole country, has already sent as many as thirteen plays to the West End. This is a striking record, and has proved that the small theatre makes an excellent forcing ground and trying-out place for the larger demands of the West End theatres. It also saves managers the trouble of wading through hundreds of plays, for here, in the little theatres, they can see plays performed and decide whether they are worth while bringing in to town. Already actors with big names are beginning to play parts in plays at the “ Q ” Theatre, thus giving what, in vulgar parlance, is known as “ a leg up ” to their worthy institution.

Tip-Toes.

Oh! and I must tell you about the latest revue, “ Tip-toes,” which was produced at the Winter Garden last night, and was pronounced the cleverest show seen in London for years. It brought to England a new star in the person of Allen Kearns, a young comedian from America. He sings with a joyous simplicity that is most fascinating. He is a clever actor, and dances in a loose-limbed way that brought down the house.

He was not, however, the only member of the cast who danced. Dorothy Dickson, as the leading lady, never tripped so delightfully upon the boards as she did last night, and Laddie Cliff had many new steps to his credit. I was rejoiced to see such an excellent and well-matched chorus. They kept their difficult time as if they had been a group of Tiller Girls. It was the best dancing revue of this kind I have seen in London for a long time. Dorothy Dickson plays the part of “ Tip-toes,” a vaudeville dancer whose partners, played by Laddie Cliff and John Kirby, pass her off as a fashionable belle. She falls in love with a young Glue King—the part played by Mr. Kearns. The rest of the story you can guess.

Dorothy Dickson.

Into the simplicity of the tale great charm is woven. Three songs, “ When do we Dance? ” “ Blow that Sweet and Low Down,” and “ Give In,” were enormous successes. Jershwin, the composer, has never written better music.

So enthusiastic was the reception that the curtain had to be raised five times after the National Anthem had been sung, before the audience would file out to its taxis, ’buses and tubes.

At the Old Vic.

This week is notable for the production of “ King John ” at the Old Vic., which is beginning its season again. One of our best actresses from the West End, Dorothy Massingham, has gone to this great national theatre to play the leading parts. If the Old Vic. has such a good season this year as it did last, when Edith Evans was playing there, it will consider itself very lucky.

Leslie Henson as Author.

You will all be interested to know that Leslie Henson, one of our best comedians, has turned author. The name of his book is “ Well! Well! Well! ” and it proves that this well-known comedian is a funny off the stage as he is behind the footlights. There is a laugh in every page, and the book shows Leslie Henson at his best.

A Rumour.

It is rumoured that Hastings Turner, the well-known dramatist, is writing a play for Marie Tempest—but it is only a rumour, as yet.

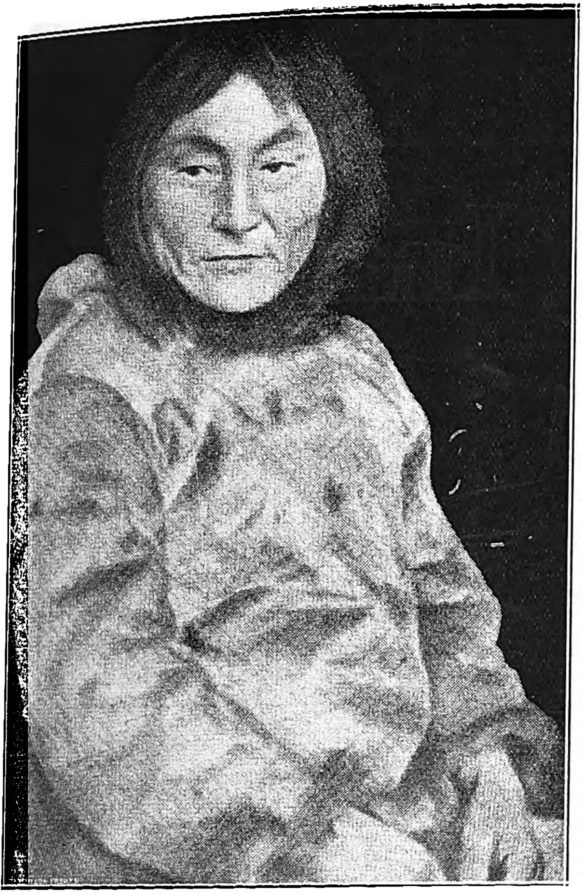
The Gate Theatre Salon.

The Gate Theatre Salon, which is doing as good work in its way as the “ Q ” Theatre,” opened its autumn season this week with Susan Glaspell’s play, “ Berenice,” and Eugene O’Neill’s “ Before Breakfast.” Each play is for thirteen performances, including the first Sunday after production. They have an excellent programme for their winter season, and productions are in full swing.

There have been more than half-a-dozen new plays produced during the month of August by so varied a collection of authors as John Galsworthy, Noel Coward, Lord Lathom, Ibsen and Dostojevsky.

The only sure indication of what time of the year it is as regards the theatres has been given by the fact that the Old Vic. has been inoperative, and that August Sunday evenings have been quite free from the drama.

At the Bijou "Nanook of the North."



Nanook, the Bear, the famous hunter of Ungana.

Nyla, the Smiling One.

"Nanook of the North" is the only photoplay feature ever filmed wholly in Arctic conditions and dealing from beginning to end with the fascinating life drama of native characters—men, women and children—whose existence has remained entirely independent of and oblivious to the forces of civilisation.

"Nanook of the North" was produced for Revillon Freres by Robert J. Flaherty, leader of five Sir William Mackenzie expeditions into North Hudson Bay regions. The real hero of the picture, Nanook, is the leading man of the tribe, who was the indispensable guide and faithful companion of Explorer Flaherty while making his hazardous traverses of the Ungava Peninsula, and, later, across the ice-laden Hudson Straits and into the frozen wilderness of Baffin Island. Of this Nanook (the Bear), of his tribe, and of the rigours of climate which no other race could survive, Mr. Flaherty says—and the other few authorities agree: "Yet there, utterly dependent upon animal life, which is their sole source of food, live the most cheerful people in all the world—the fearless, lovable, happy-go-lucky Eskimo."

Nanook, the members of his family and his little band of followers, including mothers and children, are the living characters in the picture. The heroine is the young mother, Nyla, "the smiling one." Even she, with her naked little Eskimo baby carried snug and comfortable in the fur "parka" hanging from her shoulders, shares in the incredible adventures of the hunting party, dog-sledging over miles of ice and snow in a temperature of fifty degrees below zero, yet resting at night in Eskimo comfort in a snow "igloo" built in an hour!

It's too wonderful to miss, as you will realise when you go to the Bijou, Johannesburg, on October 4th.

Zellini.

When you read the name Zellini, it will, I am sure, conjure up into your mind very pleasant memories of a most delightful entertainer, for Zellini made his first friendship with South Africa in 1922, when he had such a successful tour in his capacity of burlesque juggler that he has been re-engaged for a second trip this year and sails early in October.

It is rather interesting to hear Zellini's happy reminiscences of South Africa. "There are so many things to say about that country," said he, laughing, "that it is difficult to choose from among them all. First, I would like to praise the kindliness and sociability of the people. They gave me a wonderful time, and I made many friends, whom I am looking forward very much to seeing again. I must confess to you that, before my trip to South Africa, I was one of that large section of people who still believed that the country's population consisted largely of black-faced people with spears. You can imagine, thinking this, that I set out with some trepidity; and you can also imagine how delighted I was to find that my former belief was absolutely unfounded. I discovered that Johannesburg was a small replica of London. There is everything there that one could possiby wish for. It is one of the friendliest cities in the world, and there is an atmosphere of hilarity and happiness surrounding it. Why, only last night I met some Johannesburg friends, and the meeting brought back many happy memories of my first tour. Pretoria, Capetown, and Durban, too, are wonderful cities, and I am looking forward eagerly to my next trip."

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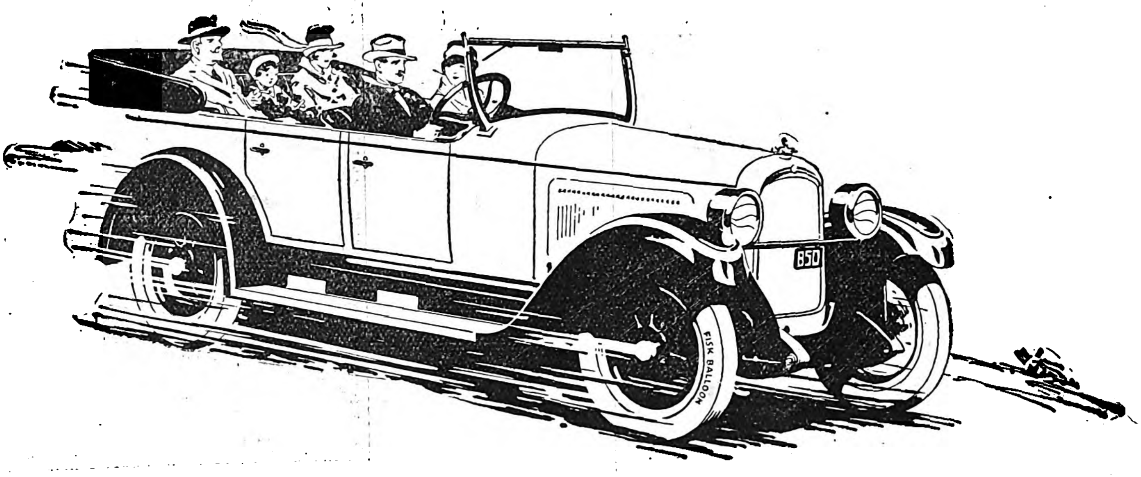

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Gerald Pring, the stage director.

Cecil Haines.

Gerald Pring.

Mr. Pring, who has been associated with Mr. Post for over five years, has been stage manager at different times in both America and Australia for Mr. Post, having previously been stage manager for Mrs. Fiske.

Ashton Jarry.

Included in the members of the company that Guy Bates Post is bringing to Africa is Ashton Jarry, who will play important rôles in several of the productions. Mr. Jarry is a much-travelled English artist, who has played in four continents in widely different types of productions. When Ada Reeve was at the height of her career, Mr. Jarry was a prominent member of her company, and visited Africa, India and Australia with that organisation. Afterwards, Mr. Jarry toured with Marie Tempest's company, one of his greatest successes being Mr. Pim in "Mr. Pim Passes By."

Cecil Haines.

Cecil Haines is a young actress who, although not yet out of her 'teens, has had a great amount of stage experience. As a small girl Miss Haines displayed remarkable talent for stage-work, and her study of the irrepressible Suds in "Seven Little Australians," and Michael in "Peter Pan," are still remembered by theatre enthusiasts. Miss Haines' career as an adult artist commenced two years ago, when Guy Post engaged her to play the important character rôle of Robbins in "The Masquerader."

Winnington Barnes.

Winnington Barnes, who plays the part of Brock, John Chilcote's trusted old valet, in "The Masquerader," is looking forward to renewing acquaintance again with Africa, for as a youth he took part in the war, and served with the Cape Mounted Rifles. After serving in the South African War, Mr. Barnes decided that the stage offered the best inducements for a life of travel and adventure—even if it were only adventure with grease paint. A small engagement with Sir Frank Benson was the commencement of his stage career, and after a varied experience of Shakespearean and stock plays, he joined Arthur Bourchier's company, and later was associated with Miss Olga Nethersole. During the Great War the actor served in France as commander of a tank battalion.

Jean Athol.

Jean Athol, who will appear as the siren, Lady Astrupp, in "The Masquerader," is a young actress who has been playing for the past year in Mr. Post's company. She commenced her stage career as a member of Lady Forbes-Robertson's company several years ago, afterwards joining the Allan Wilkie Shakespearean organisation. She was not long with that company when she was called upon to play the rôle of Viola in "Twelfth Night," and so well did she acquit herself that she was subsequently given other important rôles.

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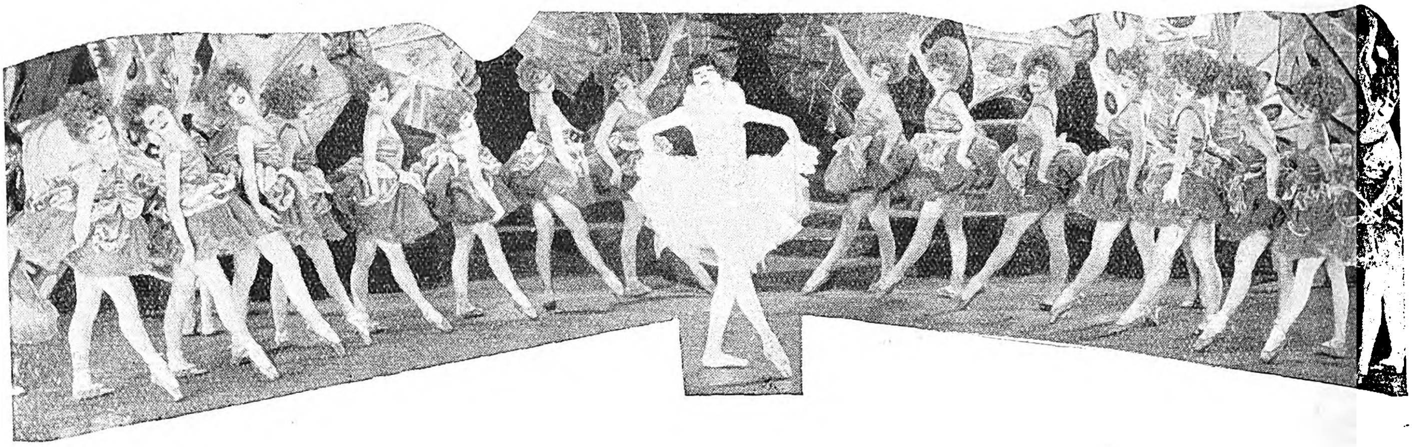


Pamela Passes

LONDON, 1st September, 1926.

Well, Lasses—(and Lads)!

I am gradually becoming acclimatised again to the low life of London—low in this instance meaning the opposite of mountainous. Though I still sigh for seats that have not been sat on by millions of people before me, for air that gets its first human companionship from my own lungs, for the good, rich mingled scent of sea and heather.

Still, I comfort myself by looking at the great mass of heath and rowan-berries, which I plucked from the Lake Isle of Innisfree in a dreadful storm.

Yesterday I went again to the Zoo.

There is a new arrival, and as the general public was strictly forbidden to see it, I persuaded a fellow to take me and break all the rules. The baby belonged to Mr. and Mrs. Hippopotamus—you may know the family. Since it is evidently difficult for a baby hippopotamus to get itself born, there was a notice pasted outside its cell to the effect that no visitors were to be allowed to see him or his mother, and that people were requested to go quietly past the closed door, as the mother was very nervous. I wanted to take off my shoes, but the keeper assured me that was not necessary. The notice ended up with the comforting assurance that mother and child were both doing well.

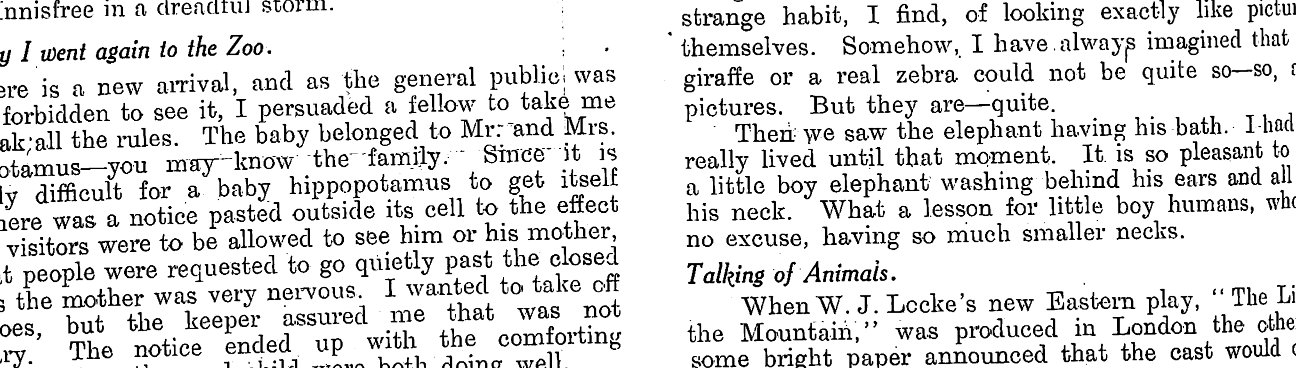
But I saw the Baby nevertheless.

Through a chink I beheld him—the largest baby I have ever seen, but oh, he was so very small and helpless to his mother, who seemed to be spending her time rolling him about so that she could admire him in all positions. Outside the doors, Mr. Hippopotamus yelled and roared for admittance. He wanted to see his son and to assure himself of his wife's well-being—and there he was, kept outside like any stray stranger. He was a pathetic sight, and so horribly human that we were compelled to go and look at the giraffes to forget him. Giraffes and zebras have a strange habit, I find, of looking exactly like pictures of themselves. Somehow, I have always imagined that a real giraffe or a real zebra could not be quite so—so, as the pictures. But they are—quite.

Then we saw the elephant having his bath. I had never really lived until that moment. It is so pleasant to watch a little boy elephant washing behind his ears and all round his neck. What a lesson for little boy humans, who have no excuse, having so much smaller necks.

Talking of Animals.

When W. J. Locke's new Eastern play, "The Light on the Mountain," was produced in London the other day, some bright paper announced that the cast would contain



Pretty girls in a film musical comedy.

"a real llama from Tibet." I was disappointed not to see it on the first night. Perhaps the part was played by an understudy.

England is getting very anxious about her Antiques.

She is afraid that America is buying them all. Old Thomas Rohan, who was the original of the dealer in "Quinney's," and who has written a book aptly called "Old Beautiful," is breaking his heart over his lost lovelies. They have nearly all gone to America—England is becoming as bare of antiques as America once was. Some future generation of English millionaires will have to cross the Atlantic to buy old furniture and pictures. America has bought herself the years of antiquity which she had no hand in making. And it is not right—aesthetically.

I went the other day to the latest Fashion Exhibition.

I was able to see the newest things in comparative cool and quiet. It seems that you wear "court breeches ' with your dress suit, women. That's what the mannequin explained to me, looking at me superciliously as if to say "Go away, little girl!" I tried to copy her undulating, stick-out and stick-in movements when I got home; it was no good. I felt like a little girl in a dirty pinafore.

Sour-green is the new colour.

It is a sort of mustard-seed-cum-lime-leaf shade, if you gather me, and should, I think, be called mal-de-mer. All the dresses were very beautiful—but the kind one could only wear in the Boulevard Clichy, never in a gentle London drawing-room, rarely at London night-club. They made me feel that I wanted a blue linen overall and a pair of sandals, *immediately*.

The most joyous moment of the exhibition (for me) was when a man went up and spoke to a mannequin about her gown.

"Er—how much is this dress?" he wanted to know.

She started straight ahead with a sickly, supercilious grin. The hussy! (That's what *he* thought.)

He asked her again, but she made no attempt to give him the information he wanted.

How could she, poor dear, being made of wax and putty?

Still—he needn't have said the things he *did* say. It wasn't *her* fault!

Pamela Travers.

A lovely lady in "Why Girls Go Back Home," a Warner Brothers' film.

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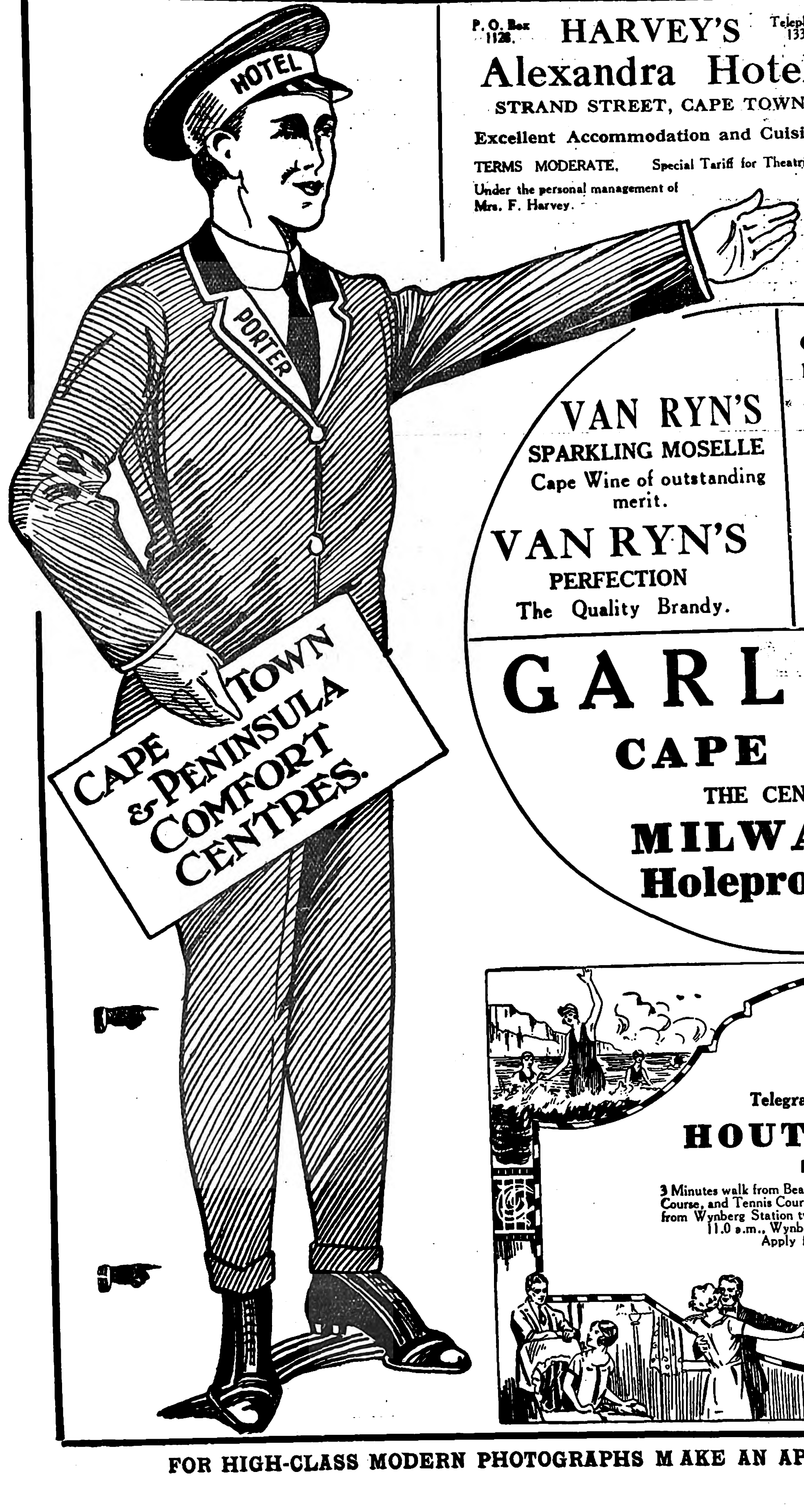
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Wright and Marion.

The bright and laughing pair whom you see before you are Wright and Marion, who hail, *via* England, from America, and who will make their first appearance in South Africa at the Tivoli, Capetown, on October 6.

Marion, Mr. Wright's delightful grey-eyed partner, is as gifted as he is. She plays and sings delightfully, and is an excellent foil for Bobby.

The pair met when they were both engaged for the same revue production called "The Hollywood Follies." It was a case of love at first sight, and they had a most romantic marriage. I have never heard of another wedding ceremony being performed on the stage. This *may* have occurred before, but I rather doubt it, and think that Wright and Marion have created a precedent. They were married behind the footlights and in front of the audience just before the finale of the show. "The auditorium was packed," Mr. Wright told me, "seats having been brought in and placed in corridors to accommodate the extra crowd of people. It was very exciting for my wife and myself, as you can imagine. It is probably, apart from the coronation of the English Kings, one of the most public weddings that ever took place. I heard afterwards that a great many people thought the wedding was a fake, but were assured by the arrival of the Judge of the Supreme Court of Chicago, who came on the stage and performed the ceremony. Yes," continued Mr. Wright, reminiscently, "I guess I'll never forget that day." "Nor I," said grey-eyed Marion, smiling happily at the memory of her wedding.

Bobby Wright and Marion.

Scotch Kelly.

A strange mixture of Scotch and Irish, as his name predicts, is Scotch Kelly, whose photograph is shown here, and who will be at the Criterion, Benoni, on October 4th, 5th, 8th and 9th, and the Empire, Brakpan, October 6th and 7th.

He is not, however, unknown to South African audiences, having played in many theatres in this country during his tour in 1912. It is rather gratifying and pleasant to hear Mr. Kelly's reminiscences of his stay here, and to know how much he enjoyed his previous trip.

Scotch Kelly.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

Racing Notes.

By "*Observer*."

Mr. Solly Joel's Glommen, who was disqualified for bumping and boring after having won the Doncaster Cup, has now displaced Foxlaw as favourite for the Cesarewitch.

Entries close at noon on Friday, October 1 for the £3,000 Metropolitan Handicap and the £1,000 Suburban Handicap, the two principal races at the forthcoming big meeting at Capetown on October 30 and November 4 and 6. Several Rand stables will be represented at the fixture. Weights for the Metropolitan Handicap will be declared at noon on Friday, October 8.

Mr. N. A. Rowe's Admiral, whose win at Germiston on Saturday was his sixth out of twelve starts, is regarded as the best three-year-old of the season. Unfortunately, Admiral, who is a chestnut colt by St. Cyr—Horatia, is not engaged in any of the classics. As a yearling, Admiral was so undersized and weedy, that his breeder, Mr. H. Hilton Barker, did not even send him into the sale ring.

The much looked forward to meeting of Solario and Coronach in the Jockey Club Stakes at Newmarket is not to take place. Coronach is not to run again this season, and as it is extremely unlikely that Solario will be kept in training another year, the pair of Doncaster St. Leger winners are never likely to clash.

In the Warwick Stakes, w.f.a., one mile, run on September 4, the Australian champion Windbag, 9.3, caught the previously unbeaten Valicaire, 8.9., in the last couple of strides, and beat her by half a neck. The mile was run in 1 min. 38 secs., and Windbag, his 10.0 notwitstanding, is expected to repeat his success of last November in the Melbourne Cup.

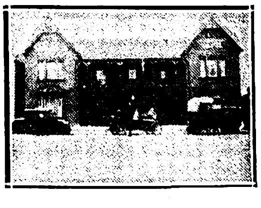
Saturday next will see the opening of the big Spring campaign in Australia. As usual, this will be at Randwick, and the A.J.C. Derby is the chief attraction. For this Rampion, the crack juvenile of last season, is a pronounced favourite, and the New Zealand colt Limerick is regarded as next best. The pair met over seven furlongs at Warwick Farm, and Rampion, ridden out, beat Limerick by half a length.

There was a deal of adverse comment over a decision of the stewards of the Pony and Galloway Club at their holiday meeting on Wednesday, September 22. In the Galloway Handicap (B) the favourite, Fare Thee Well, won after rather badly interfering with at least two other horses in the race. The stewards on their own initiative, opened an enquiry, but after declining to disqualify the winner, they find the jockey, E. Jacobie, £25—a severe reprimand—and also cautioned him for careless riding. Many sound judges thought that if a fine was merited some action should have been taken about the horse, even if he was a short-priced favourite.

Those who attended Saturday's meeting at Germiston will long remember it as the dustiest day on record. A fair-sized gale of wind blew such thick clouds of dust from the surrounding mine dumps that the jockeys riding in the opening race could not see the turn into the straight. For the first three events on the card the fields at the starting posts could not be seen, and the first view we had of the horses was when they were a furlong from home. The one thing to be thankful for was that the rain, which fell later in the evening, delayed its arrival until after the begrimed racegoers had left the course.

During the current month of September L. Hammon has on three occasions ridden three winners in one day. On Saturday last at Germiston he repeated his performance of the week previous by doing the "hat trick." Last season Hammon headed the list with 82 winning rides. This year he wants to go one better by establishing a South African record, and with his present rate of progress he will easily achieve that ambition. Including Saturday, Hammon has already ridden 21 winners, six seconds and seven thirds out of 67 mounts. This gives Hammon the extraordinarily good percentage of a little over 31 per cent. of winning rides for less than a full two months of the season.

So far the Johannesburg Spring Handicap, to be run on Saturday, has excited little or no interest. Remembering some of their experiences of previous years the public are standing aloof from ante-post betting, and wisely enough will allow owners to make their own market at the card call on Friday night. In bygone years the public looked forward so keenly to the quarterly handicaps that even before the issue of weights there was a big volume of business done in the rooms. But the constant burning of fingers at last proved effective, and the oft exploitation of "dead meat" is now having its effect. F. W. Murray has three engaged in Saturday's race, and if Illustrious carries the hallmark of the fit and the fancied of the stable he will start favourite and win, but the other two, Valmar and Figaro, do not please. Benedictine might be the preferred of Sir Abe Bailey's pair, and if so, has a chance. Jos. Simpson will run only Francois, but after Saturday's showing at Germiston he cannot be recommended. Unless we have a fair amount of rain between now and Saturday the going will be too solid for any but the soundest, and therefore I favour the chances of the lightly weighted Kherifend, which is, I fancy, rather a better horse than the book makes him out to be. Another galloping well on the track is View Holloa, but he may not be cherry ripe in the damp. If Illustrious is not fancied the winner should come from Kherifend, Benedictine or Surprise Sauce, with Vitry always a danger.



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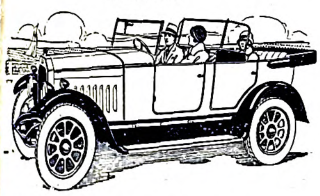

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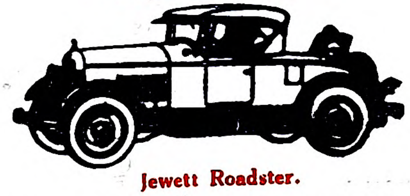

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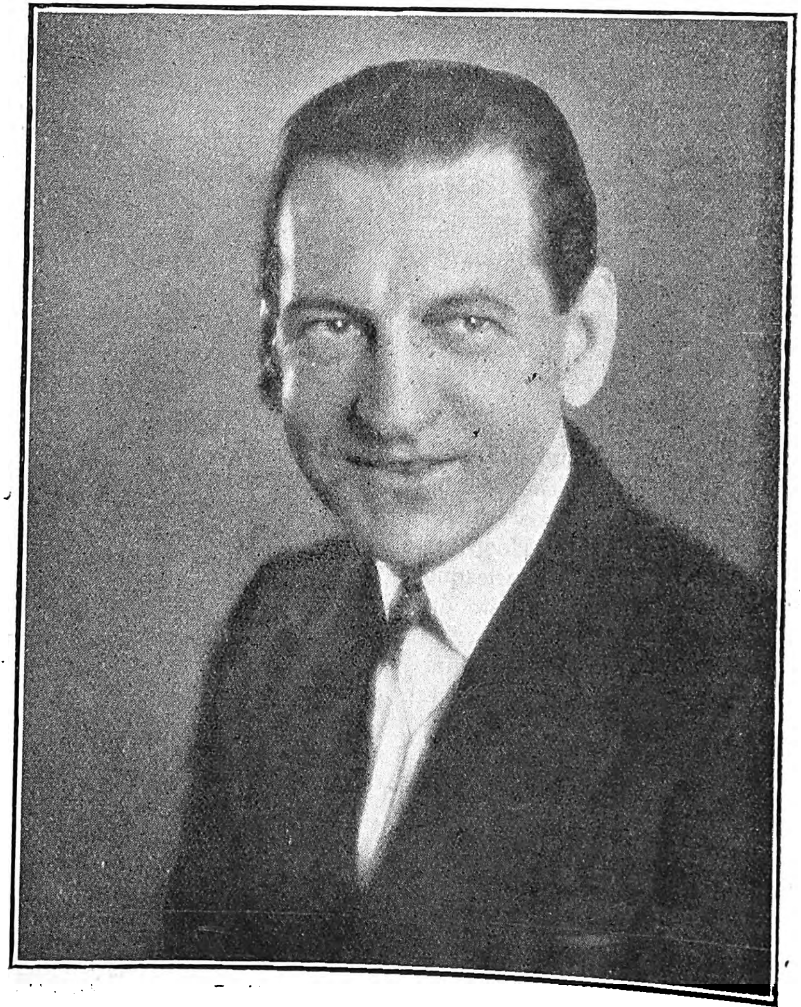

Guy Bates Post, the famous American character actor.

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Back to Vaudeville.

"Mercenary Mary" has gone from the Johannesburg Empire.

Gone amidst a perfect forest of coloured streamers, of flowers, of chocolates, and, above all, of the good wishes of the audiences who have packed the popular house for weeks and weeks past.

No longer does the dark-haired little lady tread the boards and, with her vivid, magnetic personality, invite and get your hearty laughter, your whole-souled admiration. No longer does "June—"June" of the corn-coloured hair and blue eyes—dance her way into everyone's favour, so that it will not need "the piece of string" to make her remembered. And "Chris"—"Chris," that mournful mirth-maker? Gone, all gone!

And in their stead vaudeville. And vaudeville at its best and brightest. It had to be, to follow in "Mary's" footsteps.

So a splendid bill greeted Empire patrons at the holiday matinee on Monday, and received a royal welcome, as did our old friend, Dave Foote, back again in the conductor's chair. The Empire has come into its own again.

So let us take the programme, item by item.

The Nicoletos.

Rightly named fantasy in an aeroplane, the trio do some marvellous trapeze work, that one would have imagined could only have lived in one's fantasy. Two women and a man combine in showing us the most spectacular feats, finishing with a hair-raising finale.

Dawn Sisters.

These two attractive young ladies, the one very fair, the other very dark, bringing new life into the somewhat staid old building—new life that is bubbling with the joy of living. Their songs are all new, too—"What was the Maiden's Prayer?" "On My Ukulele" and the "Hoop La Kewpie Doll" were the best. One felt that their burlesque number in black and white drill dresses was not quite up to the standard of the rest of their show. And for gowns? Well, one adored the rose pink and china blue dresses, and then, of course, the maize feather frocks, mauve tipped, were *the* last word.

Johnny Moore.

Johnny Moore, who is paying a return visit to the Empire, gave his "Engineer" number, sang some fine songs, and received as much applause as on his last visit. One had, however, hoped for a new number from Mr. Moore.

Tex McLeod.

There is something fascinating about the twirl of a rope, the sinuous, snake-like rope that winds into the most intricate patterns through just the turn of a wrist, and that wrist the property of the good-looking cowboy, Tex McLeod, who stood somewhat shyly in his grass-green shirt and leather chaps (I think that is the correct word), and not only did the most marvellous things with his lassoos, but talked all the time—and clever talk at that—that intrigued one mightily.

After the interval came

Irene and Hearne.

In a brilliantly lighted thoroughfare, with its theatres and cabarets, the policeman stands on point duty and guides the traffic of the great city.

All the traffic of the great city is there—and Irene and Hearne, who arrive in surely the smallest motor car (?) ever made. And their act is one of the most mirth provoking order, with the cleverest of wheel work inset in it.

Edna Maude.

Does one like her best, I wonder, as the Jazz Pierette, as the fluffy yellow chicken, or as the Russian maiden doing the most wonderful spins? Seldom have we seen any dancer to equal Miss Maude in her own particular style, and she well deserved the reception she received. Rightly is she named "The Spirit of the Dance."

Jack Lane.

The honest Yorkshire rustic came next, and the keynote of his act is "merriment." You laugh, you laugh again and again, laugh in spite of yourself "Who's got my Sweetie?" and the song of the "Kruschen feeling" went big, and whether accompanying himself at the piano or accompanied by the orchestra, Jack "gets it over in fine style."

I have left the top of the bill to the last—Bert Ralton, the man who is just full of personality, and his bright, breezy lads of the Havana Band. How they can play! Sets your feet atingling to dance at once. Each of the eight—no "mystery nine" about this—is an artist, and each gives you the "little different" kind of music, in spite of the most excellent bands which have gone before. And Bert sings and Charlestons and generally gets busy, *very* busy, and you get busy with him, enjoying it all. It was a nice compliment that, after the opening, "Then I'll be happy," Bert should choose "Swaziland," that very fascinating vocal fox trot by Jack Stodel, and then "River Mooi," another South African production. Then came Bert's own "Maori Hula Medley," "Some other bird whistled the tune," and . . . . well, just melody after melody, and still more encores.

And so, as Pepys hath it, to bed—or, rather, pardon me, to St. James'.

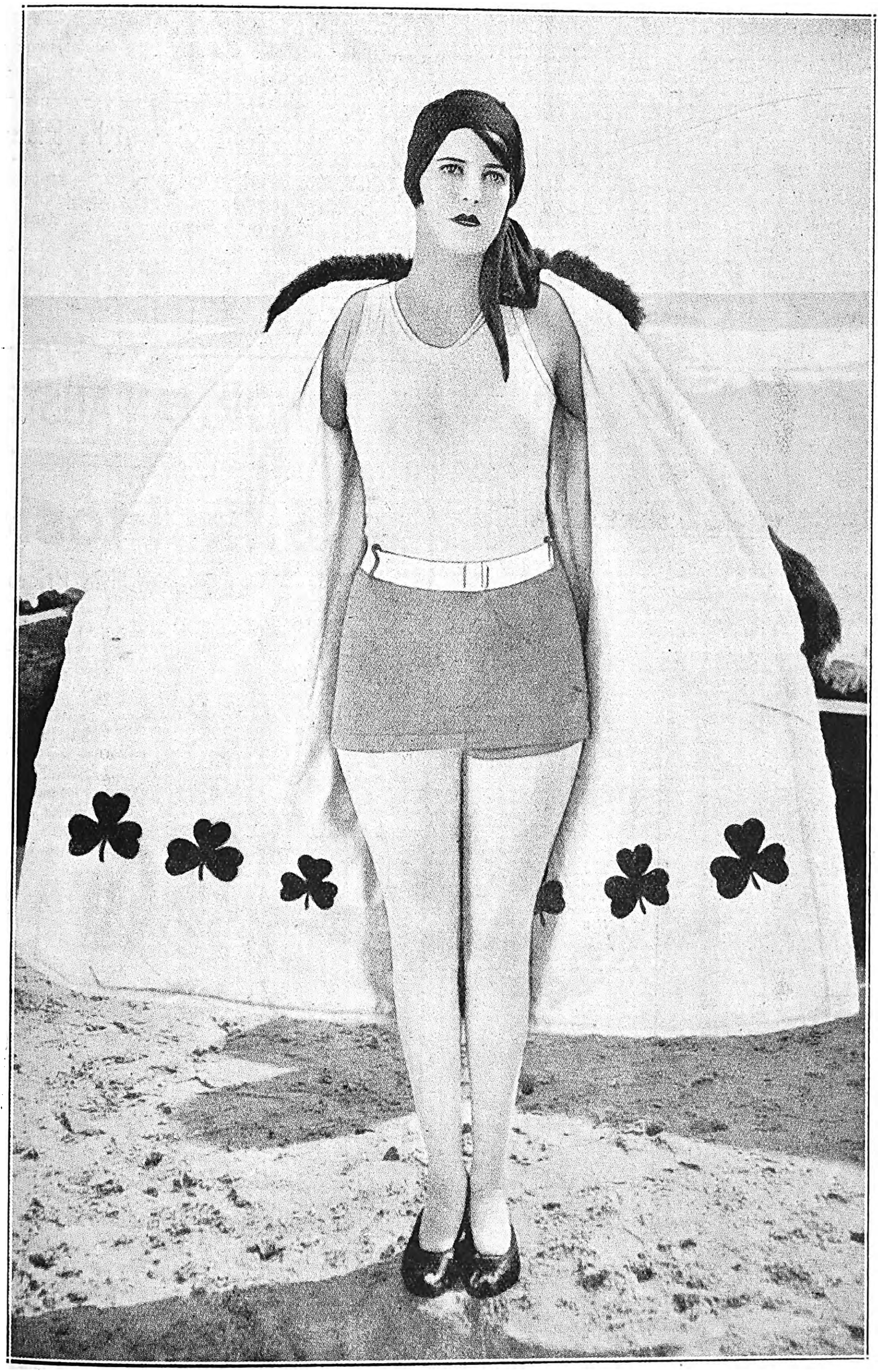
C.R.

At Pretoria.

On October 12th, the Neilson-Terry Co. will open their season at the Opera House, playing for two evenings "The Cat and the Canary"; on the 14th, "The Man with the Load of Mischief"; and on the 15th and 16th (matinee and evening), "The Ringer." A certain welcome awaits charming Mary Glynne and Dennis Neilson-Terry in the capital.

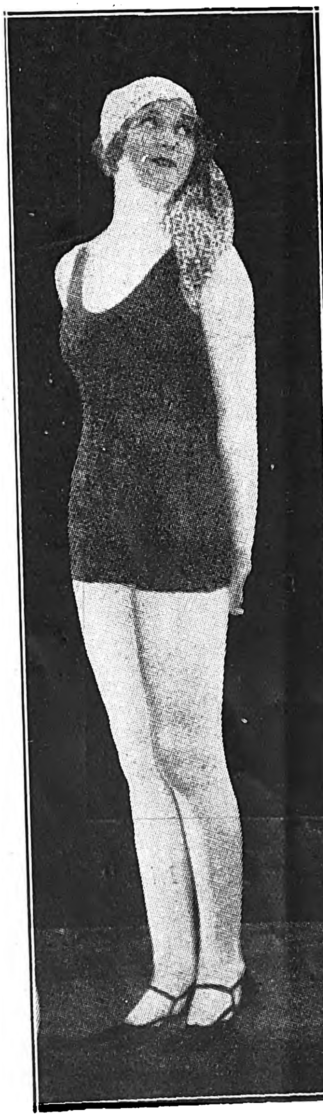
"The Best People."

At His Majesty's Theatre, Johannesburg, "The Best People" continues to attract big houses, who all adore David Gray and Avery Hopwood's comedy. Brilliantly written and excellently played, it gives such favourites as Eric Cowley, Hilda Bruce Potter and George S. Wray good scope for their histrionic talents.



Bathing fashions on the screen. Pretty Nancy Hellman likes a "bit of Irish" about her cloak.

A scene from "Sally," the wonderful film coming to the Carlton Bioscope, Johannesburg, on October 11th for a week.



Esther Ralston in "The American Venus."

"Berkeley Square."

Some time this month a play based on an unfinished story by Henry James will be seen in the West End. This is "Berkeley Square," written by J. C. Squire in collaboration with John L. Balderston. The leading part will be played by Jean Forbes-Robertson, who will be remembered with affection by South Africans, whose many fine performances during Phillip Ridgeway's Russian season at the Barnes Theatre and elsewhere prove her an actress of unusual interest and ability. Frank Birch will produce, and Valerie Taylor and Fabia Drake may also be in the cast.

Noel Coward's Plans.

With the production of "The Queen was in the Parlour" at the St. Martin's Theatre, Noel Coward will once again have two plays running in the West End. The author is to go to America, but will for a month play the rôle of Lewis Dodd in "The Constant Nymph."

"Easy Virtue" is to be filmed by a British company, Gainsborough Pictures.

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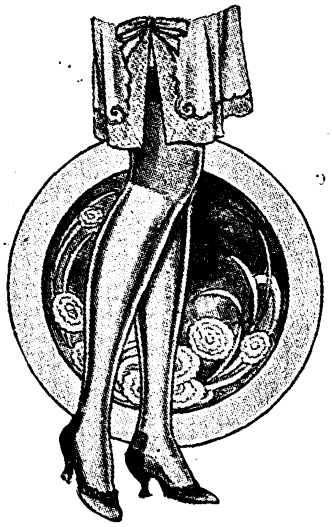

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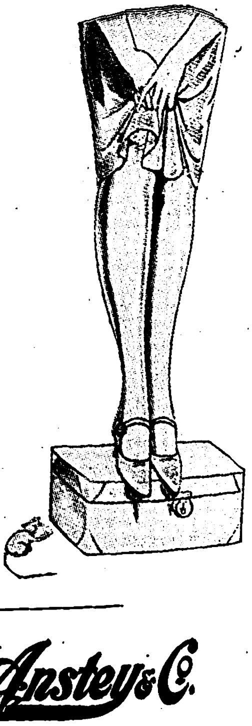

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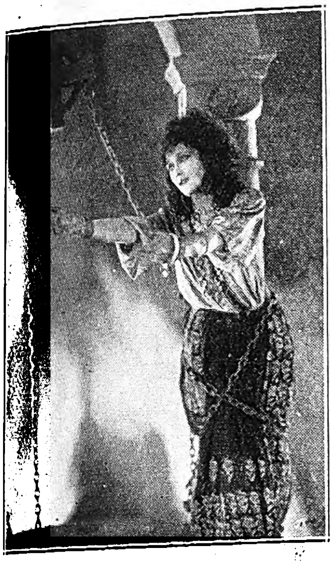
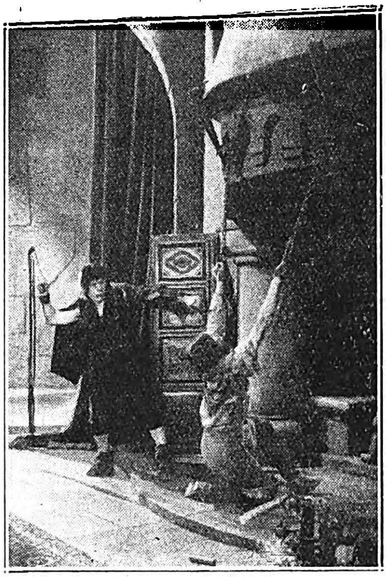
THE ROAD TO YESTERDAY.



The wantonly captivating gipsy girl of medieval times.

The millionaire youth and the girl.



The poor brow-beaten tavern tap boy.

De Mille, peer among directors, has given us a picture to ponder over in this production, which comes to the Alhambra, Capetown, on October 11th.

First of all, he has taken a theme of timely moment: a scientific problem that has baffled humanity since the beginning of time—reincarnation. He has woven a romance around it; he has injected a thrilling element of mystery; he has instilled it with an undercurrent of pathos and human interest as only such a director is capable of.

The story starts in a modern setting. He has taken his characters from among us. We immediately are on a par with them, sharing their loves and hates. Then suddenly, yet so imperceptibly that it is almost dreamlike, he carries the story back to medieval England in the early seventeenth century.

Here we find the same characters, living and loving, fighting and hating. They are the same, yet they are so vastly different. The young bride of the present day appears as a wantonly captivating gipsy girl of medieval times; the gilded millionaire youth, whom we left submerged in the smoke of a train crash, appears again as a poor, brow-beaten, tavern tap-boy.

In "The Road to Yesterday" De Mille has given to the public a picture worthy of his mighty directorial genius.

At the Orpheum.

How could he believe that she was not as good as she looked, as honest as he? How could she tell him that she and her companions were robbing him and Granny of their tiny fortune? How could the grifters know that Granny had once been the slickest little confidence woman in the game? How could a girl reform when the leader of her gang threatened to shoot her? How could love conquer all obstacles in a thrilling and amusing situation? See "The Little Irish Girl," coming to the Orpheum, Johannesburg, on October 14th, 15th and 16th.

What could the girl do?

Effie Fellowes, who will arrive shortly in South Africa.

Mr. Teffner, the comedian, who has met with such success with the Yiddish Co. in Johannesburg.

A scene from "Coming Through," at Wolfram's Bioscope, Capetown, on October 14th, 15th and 16th.

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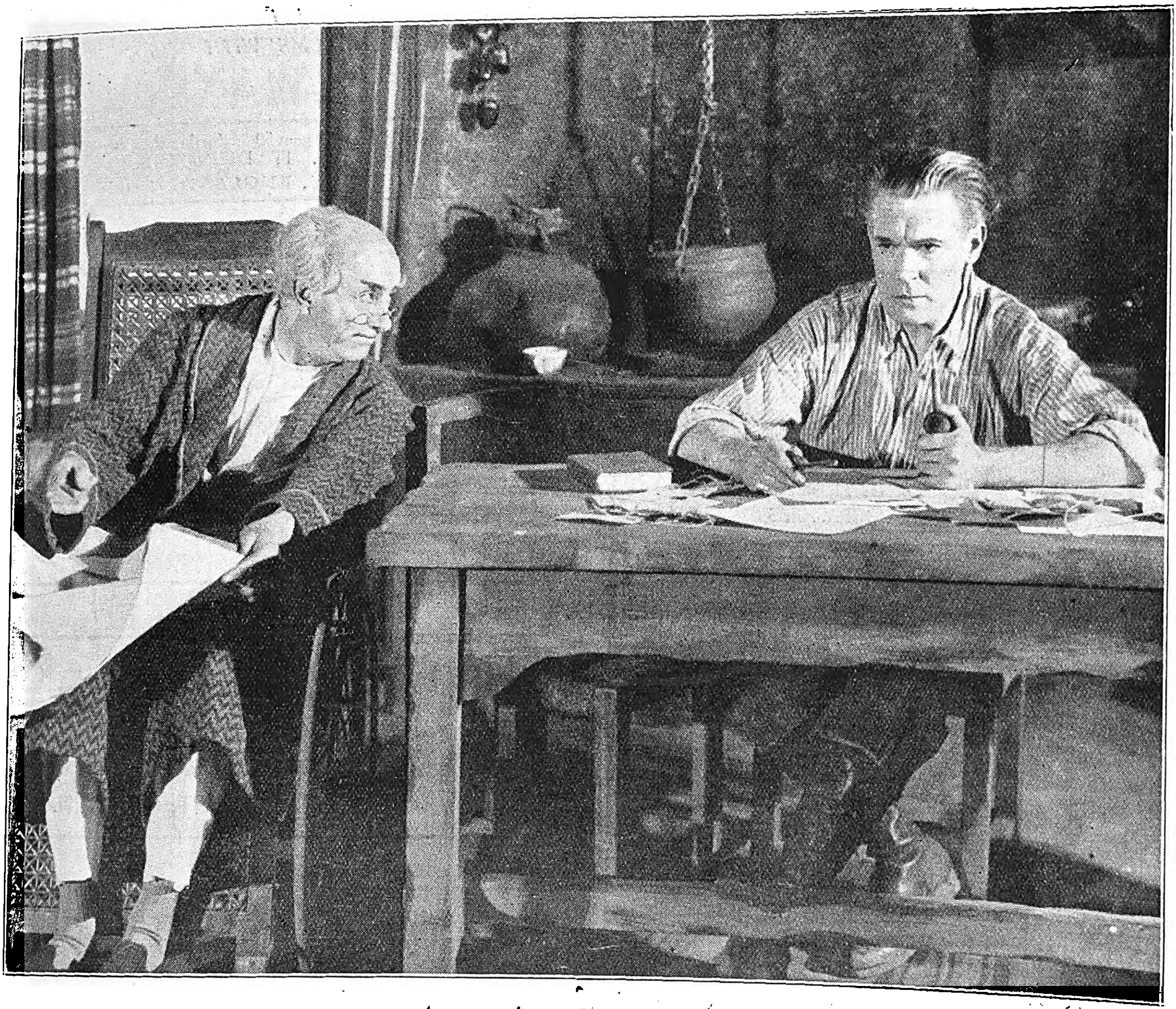
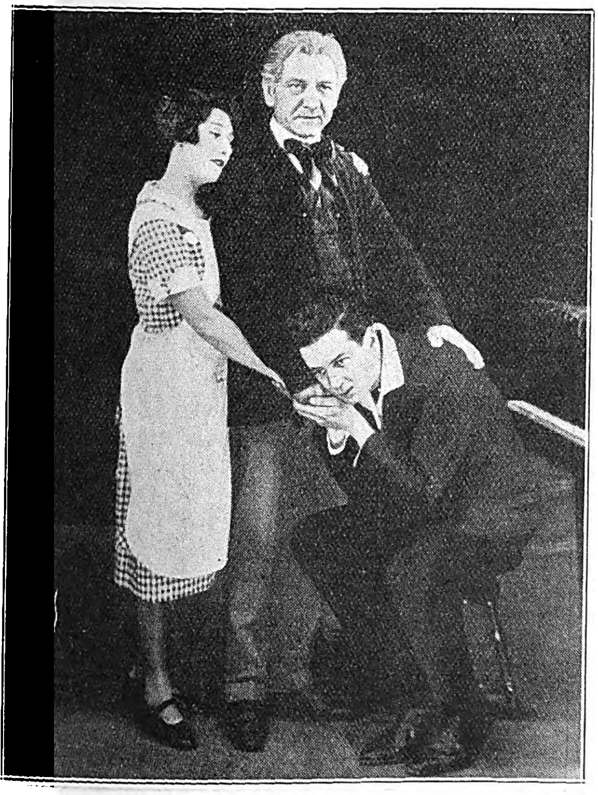


A scene from the Bad Man."



Guy Bates Post and Dorothy Brunton in "The Climax."

Guy Bates Post.

Above you will find a picture from one of the plays that Guy Bates Post, the celebrated American actor, is producing in South Africa. He is appearing at the Theatre Royal, Durban, at present.

Guy Bates Post is to the American stage what Sir Henry Irving was to the English theatre: his position on the topmost pinnacle of the Mountain of Art being unassailable.

Referring to Mr. Post's performance in "The Climax" just before his departure for Australia, the dramatic critic of the San Francisco "Bulletin" wrote: "The art of Post last night held a distinguished first-night audience in a hypnotic spell; riveted the attention first and held it under such sway that when the curtain on each act fell, there was a brief silence before the applause burst loose. It was as if the audience had first to dispel the illusion that it was not actually witnessing a bit of real life, but merely a representation of it upon a stage. That is true art—the performance of realism."

Mr. Post comes to South Africa while his powers are at the very zenith of their expression, and his visit will be awaited with eager anticipation by all who delight in superb acting.

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LONDON THEATRES.

Not only have there been several new plays this week, but we have been treated to same excellent films as well. So, you see, that our theatrical fare at the moment is very excellent—almost a banquet, in fact.

And so to Bed.

In last night's play, called very happily "And So To Bed," Samuel Pepys, that delightful diarist in the time of Charles II. is brought to life again.

It was mightily pleasing to see Mr. Pepys and his jealous wife making friends again after King Charles has caught the husband in the arms of one of his devoted ladies and Mrs. Pepys has been kissed by the King. They quarrel so violently, the diarist and his wife, because he *will* kiss all the pretty women he meets, and she *will* always find out. That is the slight scaffolding on which this comedy of manners is built.

Edmund Gwenn, as "Mr. Pepys," protested his innocence all the evening; Yvonne Arnaud stormed and fretted and was very delicious as the jealous wife. Allan Jeayes presented an admirable portrait of the King, and Mary Grey looked very beautiful and sang sweetly as the King's love. "And So To Bed" should captivate all the people who go to sleep with Pepys's Diary by their beds.

Virginia's Husband:

An alleged husband and an alleged unwilling wife were the principal people in the new farcical comedy at the Comedy Theatre, "Virginia's Husband." These two have o pretend to be married in order to fulfil the whims of relaives who may quite possibly leave them some money. The wkward moments kept a happy audience convulsed, paricularly when the husband, William, escaped down a rain-pipe which was fitted with loud burglar alarms, and ound himself inadvertently locked in his "wife's" edroom.

pera Season.

In addition to new plays, we have a new opera season unning happily at Hammersmith for a brief while. The arl Rosa Opera Company began their season with "Faust." well-knit cast, excellent chorus work and an intelligent rchestra combined to give something of novelty and eshness to this old favourite. The tenderness and delicacy Pauline Bindley's "Marguerite" were deserving, peraps, of a more ardent "Faust" than the cast provided, ut the enthusiasm of actors and audience made up for all eficiencies.

he Whole Town's Talking.

I have just been to see "The Whole Town's Talking," y Anita Loos and her husband, John Emerson. The lady, s you know, is the successful author of that marvellous ory, "Gentlemen Prefer Blondes." This play of hers is farcical comedy, very much like most other entertainents of this kind, but it has an excellent last act, which compensates for the usualness of the other two. Unfortunately, Anita Loos had returned to America before the production of her play, and was not able to give a speech at the fall of the last curtain, though many people called for her.

"Bits and Pieces."

George Robey.

George Robey has returned to us in "Bits and Pieces," a series of sketches largely written by himself. Good fairies showered into Mr. Robey's cradle the gifts of emphatic speech, gesture, significant pose, and arresting glance, predicting, "Here is the great tragedian of his generation." And yet the mischievous fairy won. By ordaining that he should begin his stage career by having pins stuck into him while in a trance, she caused him to redden his nose instead of letting his heart bleed. Those who have seen George Robey's eyes under jet brows formed like the arches of Waterloo Bridge, cannot fail to keep him in their memory always. Can any Grand Guignol character be as terrible as he, when, in "Bits and Pieces," he acts the part of a coster whose whelks have been violated? Hear him, as a house-wife, tell how her husband came home "all doubled up"—not with pain, but "through buttoning his boots to his waistcoat," and you will not fail to agree with me that he is one of the greatest entertainers of his time.

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"THE ONLY WAY."

No phrase in British literature is more familiar than Sidney Carton's speech at the foot of the guillotine, as rendered by Sir John Martin Harvey in his famous dramatic success, "The Only Way." Ever since this theatrical version of Charles Dickens' "Tale of Two Cities" made its first appearance at the Lyceum Theatre in 1899 it has enjoyed unprecedented success, so great that its title, with the name of Martin Harvey, have become household words.

And now the film, a magnificent effort, in which the famous actor, Sidney Carton, is as skilful and arresting as his famous stage interpretation, and opens at the Standard Theatre, Johannesburg, on October 18th.

You will, of course, remember the story, and *our centre pages* will bring it back to memory.

Without friends, and without hope in the world, Sidney Carton is content to let another profit by his legal skill, whilst he abandons himself to frequent drinking bouts. Lounging around the Court after one of his customary relapses, he sees Lucie Manette. The sight of this girl torn with emotions, as the men she loves is being tried for high treason, awakens a strange feeling of elation in his heart. Although he realises that she is far too good to be the object of his affections, he is content if he can but serve her. Glancing at Charles Darnay, he is astounded to find that he bears a striking resemblance to the accused. Suddenly the Court is startled by Carton's confession that it is a case of mistaken identity, and that he himself is the guilty party.

Darnay is accordingly acquitted and a warm friendship springs up between Carton, Lucie and her father, Doctor Manette, whom she has recently brought to England after his release from the Bastille, where he has been confined, the victim of the hatred of the Marquis St. Evremonde.

More of the story it would not be fair to tell. So much has been written lately about British productions that the public will be delighted to see a film which is not only entirely British, but which is magnificently staged and enacted.

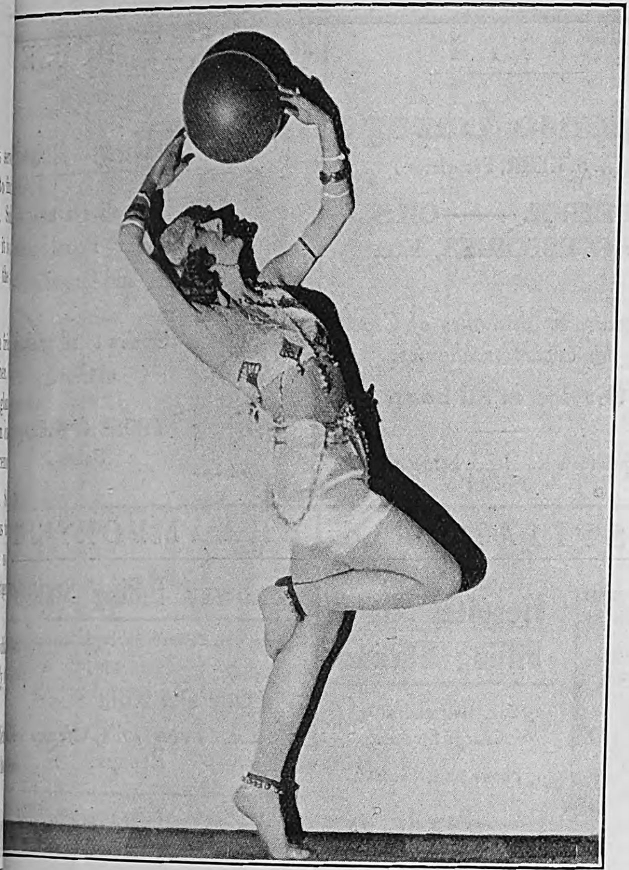
For the convenience of the picture-going public, the booking for "The Only Way" will open shortly at the Carlton Hotel.

DOROTHY GISH, after making one more picture in America, is going over to England, where she has been offered some very attractive parts.

A PICNIC.

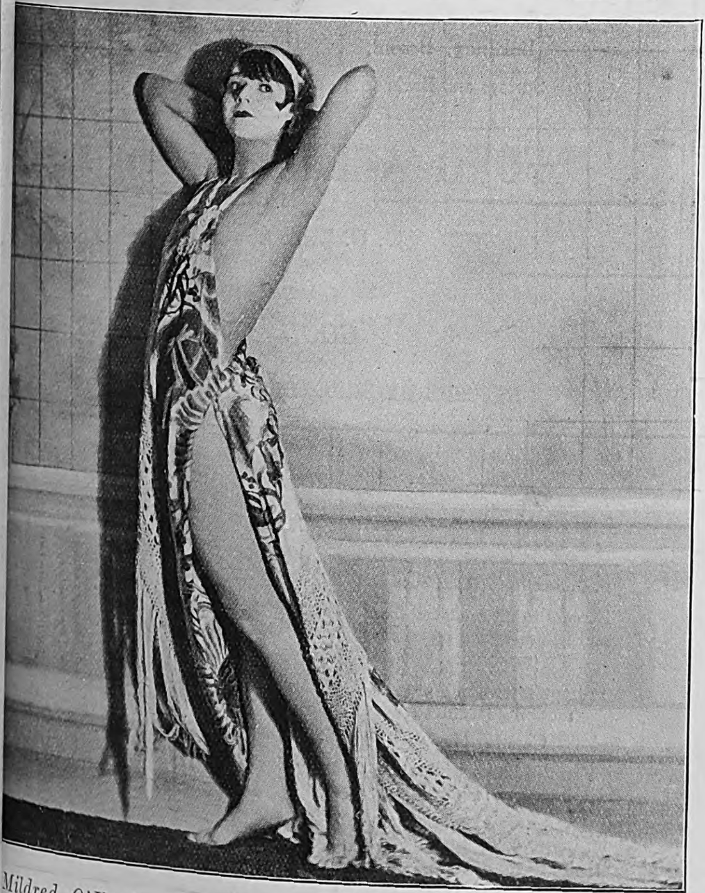
Norma Shearer and James Kirkwood, who play the leading rôles in "Broken Barriers," are having a picnic as part of their work. It's a well-appointed picnic, too, with a blonde youngster as an interesting audience—and then they say it's hard work being an actor.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.



Florenz Tamara, a remarkable dancer, who is appearing with her partner, Addison Fowler, in the new cabaret at the Piccadilly Hotel.
[*Photo: G.P.A.*

"Margaret Campbell, who is the London "Mercenary Mary" at the Hippodrome.
[*Photo: "Sasha."*



Mildred O'Keefe, one of the clever American dancers in "Mercenary Mary" at the Hippodrome.

One Thousand Dolls.

Mrs. George Butler Griffin, the much-adored grandmother of Bebe Daniels, the motion picture star, has a curious hobby—the largest private collection of dolls in America, and probably in the world.

The smallest doll is half an inch long, and is the very smallest jointed doll in existence; the largest is five feet high.

Bebe Daniels has given her grandmother most of the dolls, and her colleagues of the silver screen, knowing the old lady's hobby, have all contributed to the collection.

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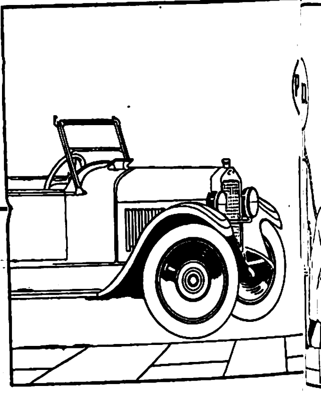

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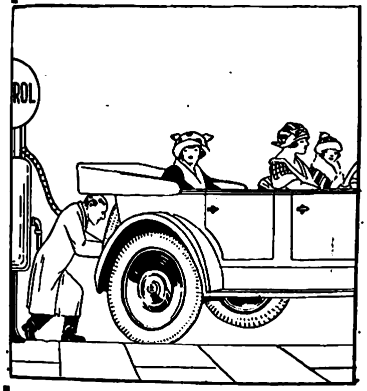

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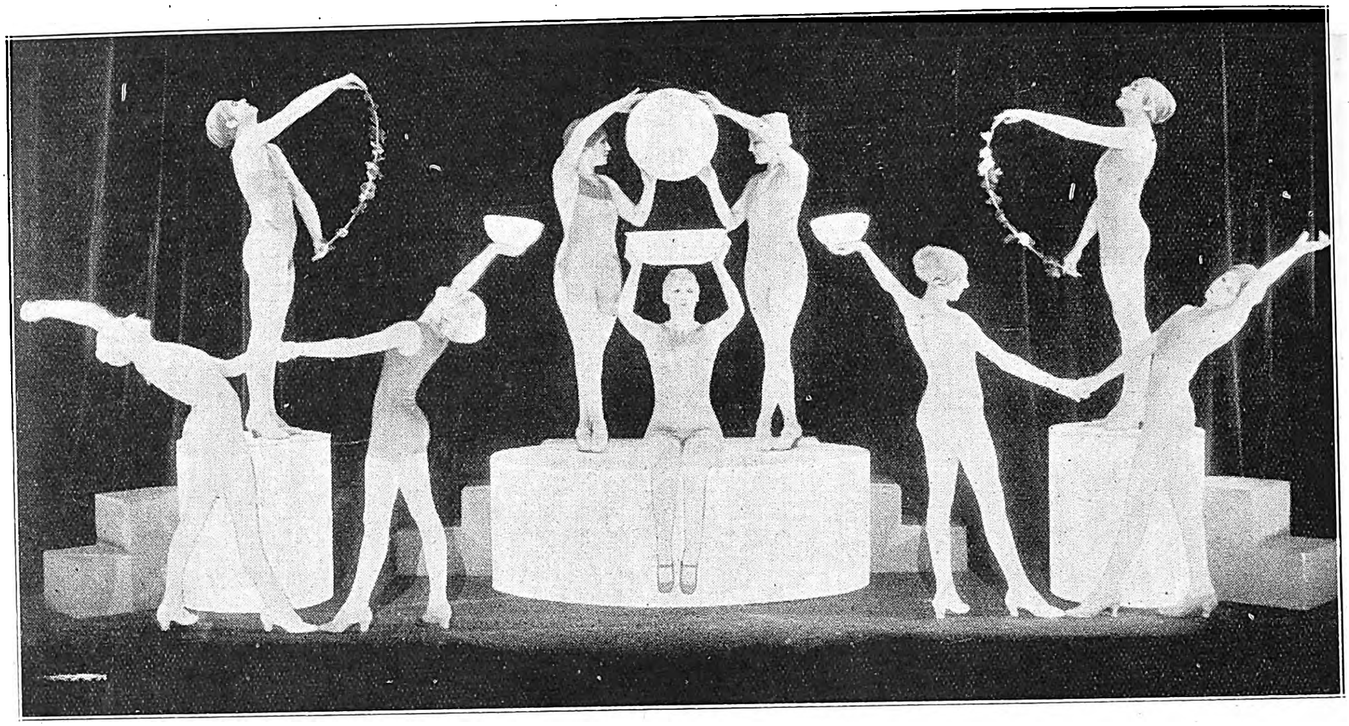

The wonderful Samiloff lighting has been one of the most talked of scenes in "Mercenary Mary," the bright musical show, which, after a record-breaking season at the Empire, Johannesburg, has just gone on tour and visits Bloemfontein and Kimberley this week, and Port Elizabeth, at the Grand Theatre, on October 12th to the 16th. In this particular scene these pretty girls appear in brilliantly coloured bathing costumes, and in a second are turned into living marble statues.

[Photo : African Film Productions, Ltd.

Next Week's Calls.

Provisional Tour List for Week Commencing October 11th.

Tivoli, Capetown.—(Opening Wednesday, October 13th.) Rigoletto Brothers and Swanson Sisters, Herschel Henlere.

Empire, Johannesburg.—Bert Ralton's Band, Jack Lane, Dawn Sisters, Irene and Hearne, Tex McLeod, Edna Maude, Cyril Shields and Assistant, The Nicoletos.

Orpheum, Johannesburg.—Johnny Moore, Daye and Dawne.

Grand, Pretoria.—M'Lita Dolores, The Doves.

Criterion, Benoni.—The Brennans, Donald Stuart.

Criterion, Durban.—Delysia Stroganoff Quartette, Rose Alper.

Vaudette, Bloemfontein.—(Mon., Tues., Wed.) Scotch Kelly, Dorothy Clark.

Vaudette, Kimberley.—(Thurs., Fri., Sat.) Scotch Kelly, Dorothy Clark.

Apollo, Germiston.—(11th and 12th.) Cecil Thorne and Company.

Vaudette, Krugersdorp.—(13th and 14th.) Cecil Thorne and Company.

Empire, Brakpan.—(Friday and Saturday.) Chris Richards.

His Majesty's Theatre, Johannesburg.—1926 Comedy Company in "The Best People."

Standard Theatre, Johannesburg.—Nathan Isaacovitch and Company of Yiddish Players in their repertoire.

Grand Theatre, Port Elizabeth.—"Mercenary Mary," Musical Comedy Sensation, 1926.

Theatre Royal, Durban.—Guy Bates Post, supported by a specially selected Dramatic Company, will present "The Masquerader" and "The Bad Man."

Hetty King was operated on for appendicitis in mail week, but is, her friends will be glad to know, almost completely recovered.

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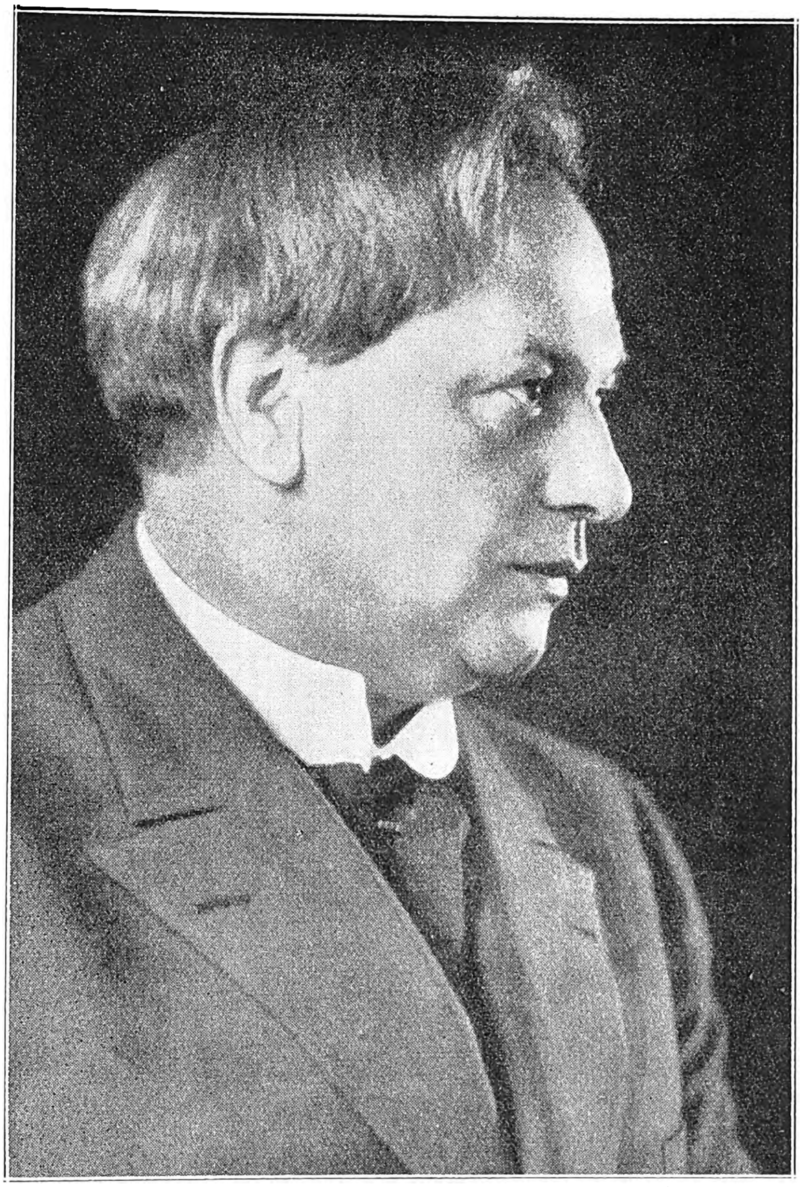


Nathan Isaacovitch, whose Yiddish company are having such a wonderful season at the Standard Theatre, Johannesburg.

[*Photo: Jane Plotz.*

Vera Kanevska, his leading lady, a very brilliant and versatile actress.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

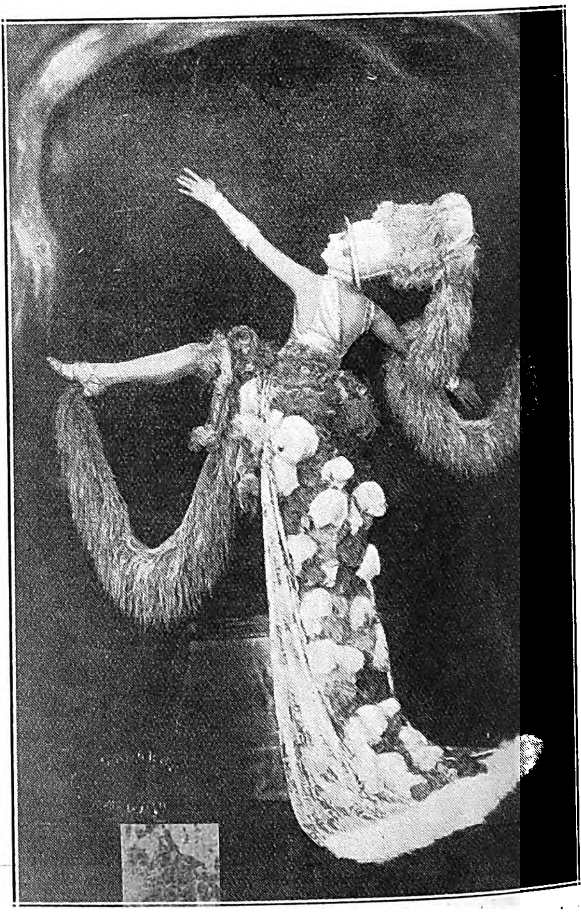
Alfred Stroganoff.

Iris Delysia.

Wonderful Dancing

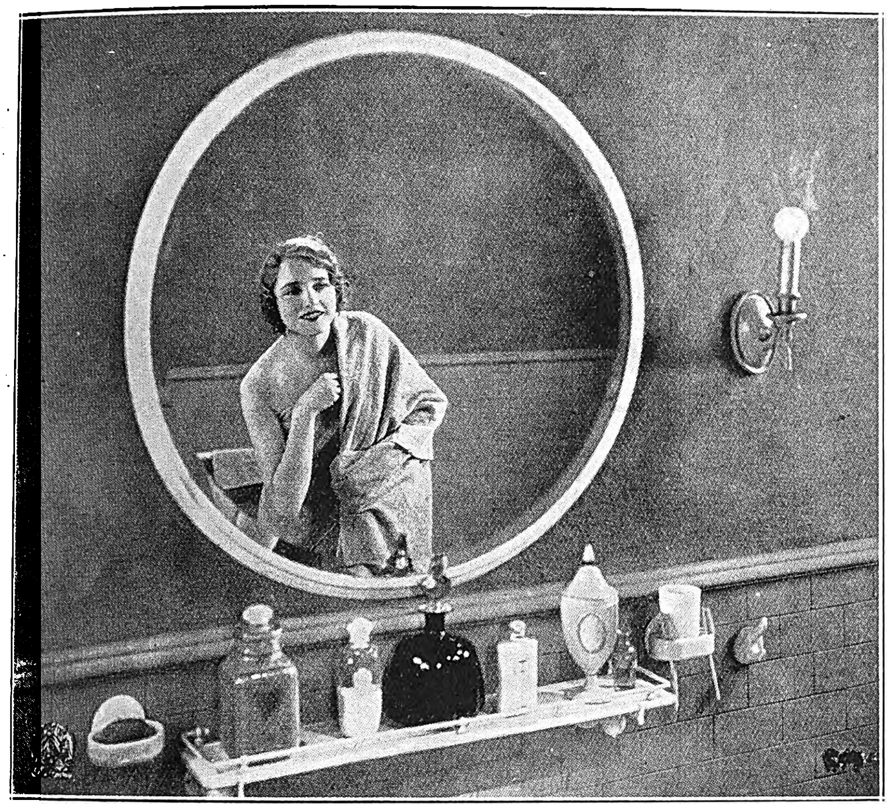
Some
Members of the Delysia-Stroganoff Quartette, whose act has been a riot wherever it has been presented in South Africa, and who will be at the Criterion, Durban, on October 11th.

Alfred Stroganoff.



Iris Delysia.

At the Grand Bioscope, Capetown.



"Free," she said to her image in the glass. "Free at last."

"To-morrow's Love" is a story of a young wife who, the first time her husband looks crooked at her, makes a wild dash for the divorce courts and demands her freedom—and then when she gets it, she doesn't know what to do with it.

And all that happens on October 14th, 15th and 16th at the Grand Bioscope, Capetown.

The Times
Robert Stanleys Divorced!

They could afford to laugh at it all now.

The Right Man.

Everybody will be pleased to hear that C. B. Cochran has been appointed general manager of the Royal Albert Hall, says *The Theatre World*. If there is any man who, given adequate opportunities, should be able to turn this "white elephant" into a paying proposition, then he is the one. He has not been called "the super showman" without very just cause. For in all his undertakings, sporting or theatrical, he has been a showman first and manager (in the usual sense of the word) last. Playgoing London has much to thank him for—"The Miracle," "La Chauve-Souris," the Guitrys, Duse, companies from the Comédie Française, Sarah Bernhardt, and many brilliant revues, including "Odds and Ends" and "More," the forerunners of *revue intime* in this country. If one may put famous foreign actors and actresses, morality plays and revues under one heading—novelties—the proof of Mr. Cochran's showmanship is apparent. He has an unfailing eye for attractive novelty, and he knows that the public will always flock to see something new which tickles its fancy.

It is possible that a revival of "The Miracle," with Lady Diana Duff-Cooper as the Madonna, may prove to be the first Cochran venture at the Albert Hall.

PREVENT DISEASE. USE JEYES' FLUID DAILY.

Cheery souls, these? Why, of course, they are, for they are Bert Ralton and his Savoy Havanah Band, who are playing at the Empire, Johannesburg. [*Photo: Akkersdyke.*

Miss Dupond, the pretty film star, is the owner of one of the champion English bulldogs.

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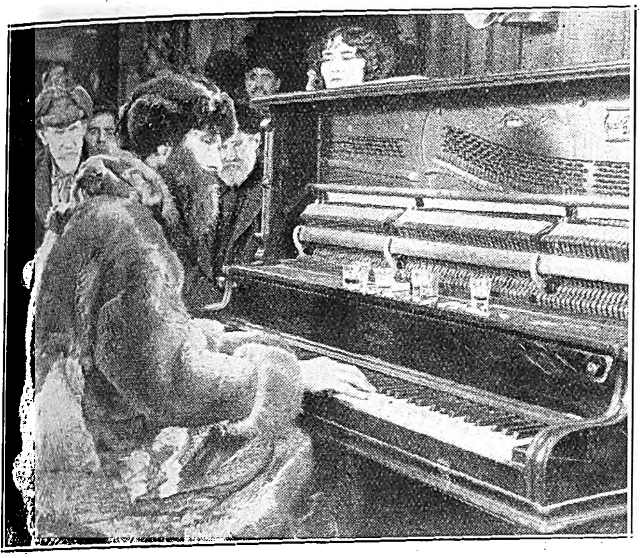
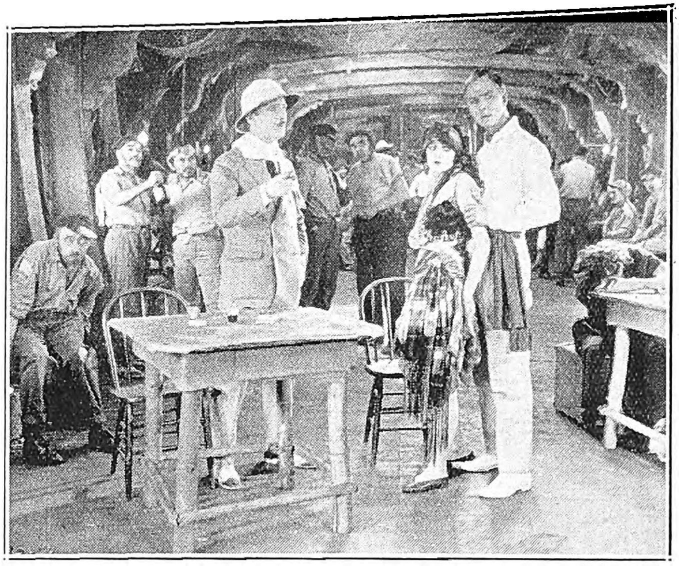


The Ragtime Kid.



The lady known as Lou.

Explaining the story to the stars.

"The Shooting of Dan McGrew."

As the result of a popular vote, Barbara La Marr, Lew Cody and Percy Marmont were chosen to play the famous rôles of The Lady Known as Lou, Dangerous Dan McGrew, and The Stranger.

Robert W. Service's story of the Yukon has been brought to the screen with life-like vividness. Not only has the splendid climax been faithfully reproduced, but the events leading up to it have been worked out in full. Service wrote his poem from an actual incident of the gold rush in the Yukon, and the Metro picturization has gone a step further and told the whole story of this tragic encounter between two men.

The early married life of Lou and Jim is shown—their happiness and contentment while appearing as dancer and musician in South Sea Island ports, and the first rumblings of disaster at the introduction of Dan McGrew. Later the story shifts to New York, and finally to the Yukon.

It comes to the Bijou, Johannesburg, on October 11th, and is more than worth a visit.

Bessie Love prefers the straight bob.

The Birmingham Repertory.

Sir Barry Jackson's autumn repertory season at Birmingham started with the production of a new play by Eden Phillpotts. This is "The Blue Comet," and will be followed by Barrie's "What Every Woman Knows," Ibsen's "An Enemy of the People," and David Garrick's version of Wycherley's comedy, "The Country Girl." A Shaw play will be produced before Christmas, and "The Farmer's Wife" will be revived.

MILKA & VELMA SUCHARD'S CHOCOLATE

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

A new photograph of Edith Day in the title rôle of "Rose Marie," which is staged at the Theatre Royal, Drury Lane, and which recently celebrated its 600th performance.
[Photo: "Sasha."

Madge Titheradge, who plays the leading part in "The Queen was in the Parlour," the new Noel Coward play, at the St. Martin's.
[Photo: Dorothy Wilding.

Ted Huxter.

When Ted Huxter shows you the three small rings which belong to his hoop trick and says, "Now I am going through these," you just laugh and think yourself very superior. He cannot possibly do it, you say, but after a while you begin to feel less sure of yourself, for there is no feat in the acrobatic world which Ted Huxter cannot perform. He actually goes through the three little rings and comes out safely on the other side, thus dashing all our convictions to the ground.

"People wonder how I do it," he said, "but I don't tell them; that is my secret." But it is a tantalising secret and one which we would all like to share.

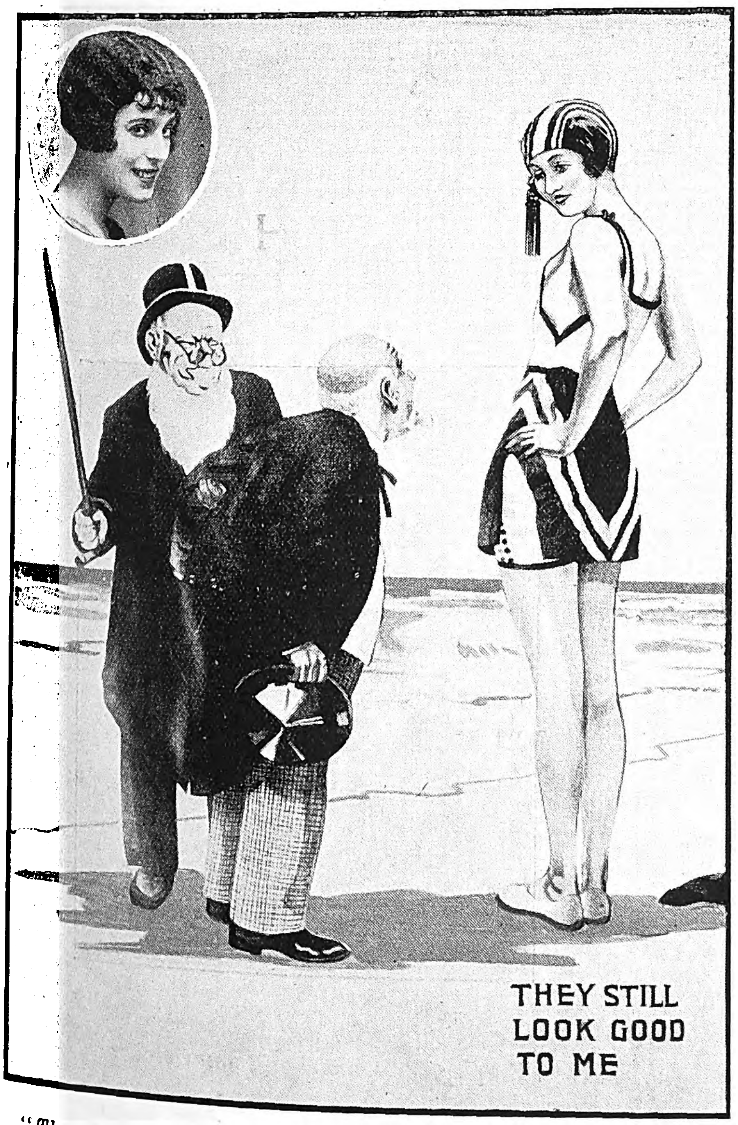
Ted Huxter invents all his own stage "props" and makes them himself. His one hobby is motoring, and he declares that he can drive anything from a Ford to a Rolls Royce. He says of a Ford that it is an excellent and loyal servant, while a Rolls Royce is a sort of treasured friend, which has to be taken great care of and demands constant petting.

It does not seem right that one person should be an acrobat and a comedian, and inventor and a clever motorist all at once, but Ted Huxter combines all these things, and you will be able to judge of his versatility, very shortly, for yourselves, for he is coming to South Africa.

Smiling Jack Lane.

At the Empire, Johannesburg.

Here are three of the acts of this popular house. No wonder Jack Lane, the rollicking Yorkshire comedian, smiles at finding himself on this page with such pretty girls as the Dawn Sisters.



"They still look good to me," says Grandpa, in "Mercenary Mary," which is now on tour. (inset Irene Shamrock.)

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

SHE STUDIES A FILM ROLE.

Every successful actress has her own particular method in studying the rôle she intends to play.

In explaining how she undertakes a new rôle, Norma Talmadge says: "I read and re-read the story. After I am thoroughly familiar with the plot and background, long before I go near the studio, I go off by myself and think out, or feel would be better in my case, the rôle I am to play.

"Almost always before I do a new picture, I live practically alone in my little house on the beach at Santa Monica. It is a beautiful place to study, with the Pacific Ocean just outside my front door. In every part I have played I have wondered about the childhood of the heroine, even though this has nothing to do with the picture. I wonder about the instances in her daily life. What might have happened to her before the great moments that are shown in the picture. And by the time I go to the studio to start work, I can only hope that I have captured something of the soul of the character I am to interpret.

"You see," Miss Talmadge added, "in pictures we speak the only language in the world that cannot lie. An idea that exists in the mind writes itself on the face, on the entire body, in fact. Realizing that, can you imagine anything but being sincere in trying to make a character seem real on the screen."

Rin-Tin-Tin.

The Cave Man, Hearne, does some wonderful things on his bicycle at the Empire, and is assisted by his pretty partner, Irene.

M'Lita Dolores, who will appear at the Grand, Pretoria, on October 11th.

Cyril Shields, who will be the new act at the Empire, Johannesburg, on October 11th.

CALL AND SEE SPECIMENS OF THE JANE PLOTZ BOOK OF PHOTOGRAPHS.

Nancy Leigh, the new leading lady of the Co-optimists, who are back at His Majesty's Theatre, in the Haymarket, with their 12th new programme.
[Photo: Foulsham and Banfield.

In the Show World.

Dion Boucicault has just produced "The Admirable Crichton" in Sydney.

Dorothy Brunton received an ovation on the occasion of the final performance of "The Climax" in Sydney, says *Everyone's*. Guy Bates Post, in an after-curtain speech, said the rôle of Adeline demanded an actress with an emotional gift, more than talent for subtle light comedy, dramatic intensity which grips, and a singer. "Miss Brunton has all these qualities," said Mr. Post, and whether it be New York or London you will hear of her. Australia will be very proud of her triumph." Miss Brunton is at present in South Africa with Mr. Guy Bates Post, and one of the pieces in their repertoire for this country will also be "The Climax."

Hilda Nelson has joined the "Snapshots of 1926" in Australia, where she is billed as "the English soprano."

Katrina and Joan are on their way to England from New Zealand, after playing thirty-four and a half weeks on the Tivoli circuit. They open at the Coliseum on their arrival in London.

Hayden and Nevard, the two cheery lads, are working one of the biggest Scottish circuits.

Rupert Hazell, the comedian, is meeting with great success in Australia.

Frederick Lonsdale has received £20,000 for the film rights of "The Last of Mrs. Cheyney," that brilliantly written play which was staged by the Owen Nares company in South Africa.

The Harris Family, Arthur Pond, Salerno, Scott Sanders, Osborne and Perryer, and the Aerial Delsos are some of the acts well known in South Africa who are now appearing in Australia.

A delightful portrait of Dorothy Dickson, who returned to the Winter Garden in "Tip-Toes," the new Gershwin musical comedy. Eileen Stack, who was in South Africa a few months ago with the "No, No, Nanette" company, is one of the principals.
[Photo: Dorothy Wilding.

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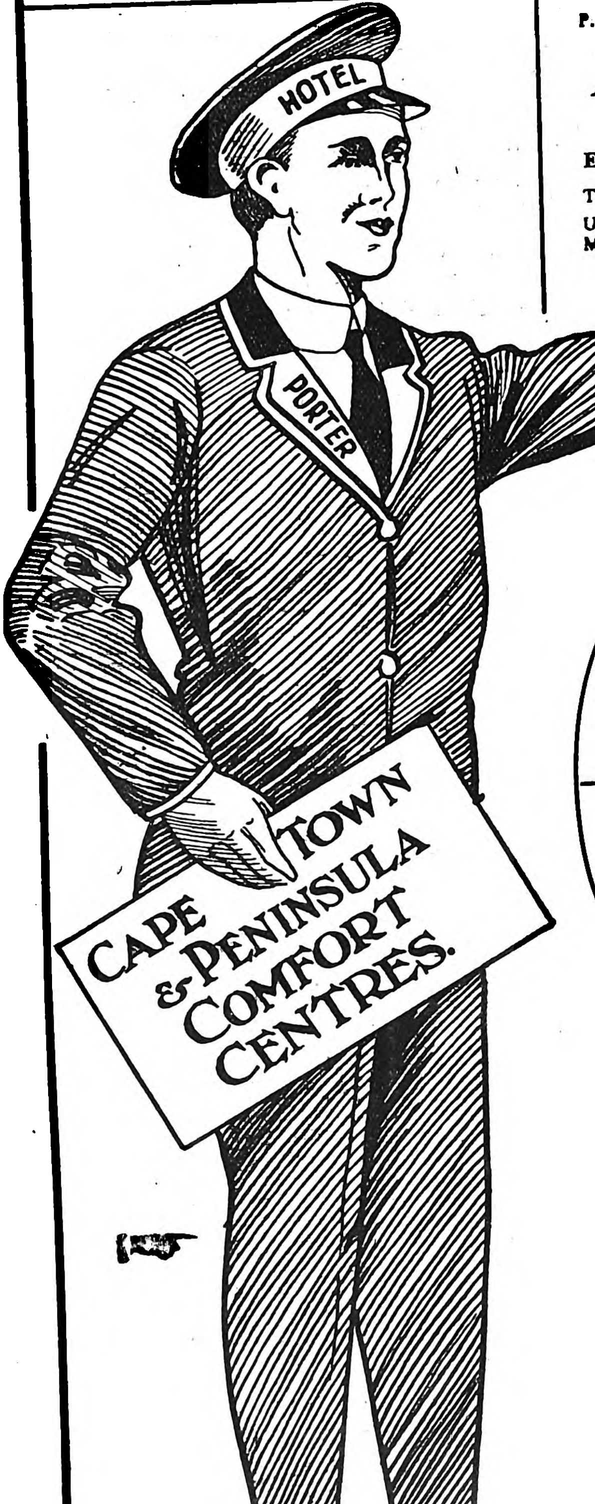
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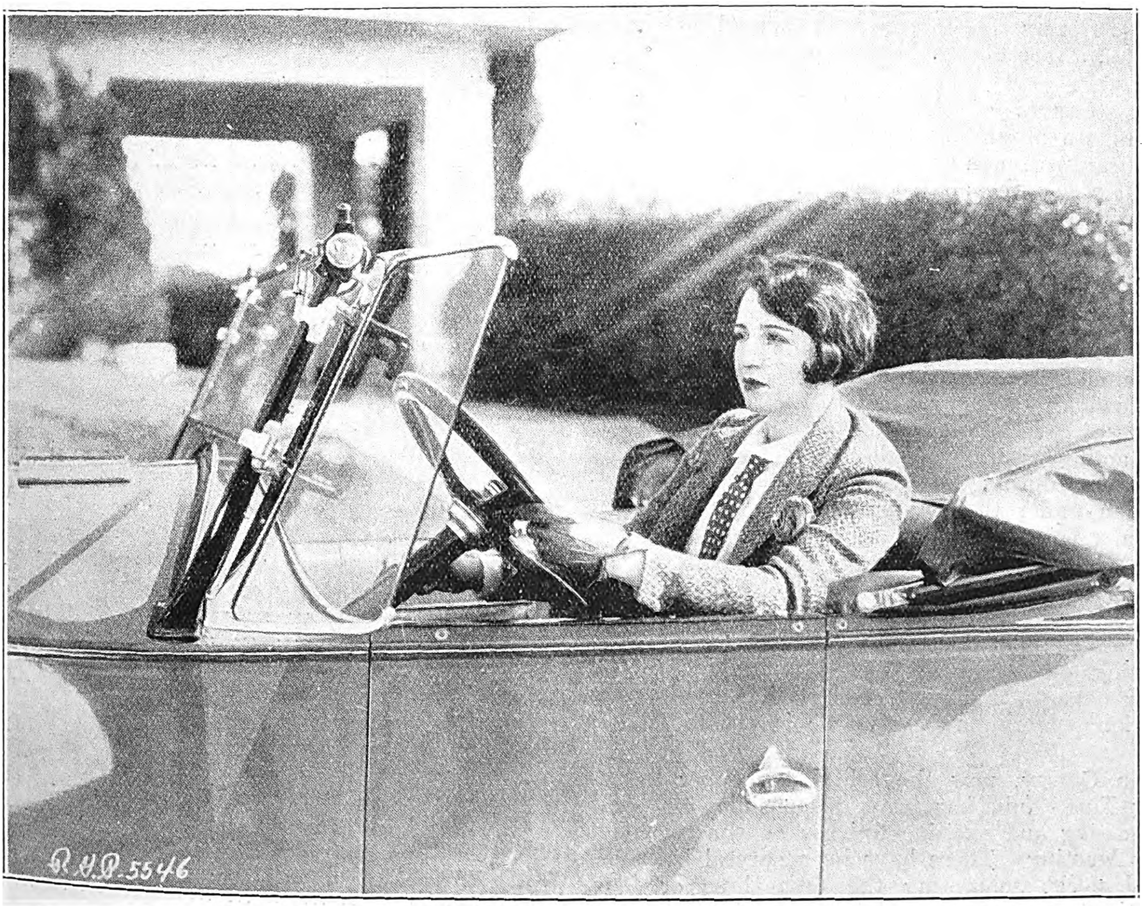
A mighty drama of wives and vampires and husbands who ofttimes forget what they owe their wives.

Here's a drama of a woman who made her husband a BIG man—but in the making made him too big to remember the love he owed her in return.

It's a story about things which most women know . . . . and few women tell! and it comes to the Orpheum, Johannesburg, on October 11th, 12th and 13th.



Bebe Daniels on her way to the Paramount studio.

WONDERFUL STUDIES OF PHOTOGRAPHY BY JANE PLOTZ.

Racing Notes.

By *"Observer."*

The Duke of York Handicap is to be run on Saturday.

Rampion, the cabled winner of the A.J.C. Derby, run on Saturday last at Randwick, is regarded as one of the best of his age ever bred in Australia.

On Wednesday next, the Cesarewitch, the first of the two back-end English handicaps, is to be run. His penalty of 10lbs. notwithstanding, Foxlaw should take an immensity of beating.

As far as the Spring Meeting has progressed, the leading jockeys at the fixture are L. Howe, C. Westwater, L. Hammon, G. Nicoll and L. Kennedy, with a double apiece. Ostentation and Regard are the only horses that have won more than once.

Undulate, winner of the first two-year-old race of the season on the Rand, is a bay gelding by Wavy—Ormington, and is held on lease by Mr. J. Prince from his breeder, Mr. C. A. Hadley. Lorraine, who won the corresponding race at Clairwood, is a bay filly by Frenchman—Aploon, and was bred by Mr. M. Schimper at Colesberg.

How bad our platers are was demonstrated at Turffontein on Monday, when the eleven-year-old galloway, Good Ally, by no means the best of her inches, led all the way and won the Auction Plate, five furlongs. And after her win, the old English mare failed to elicit a bid.

F. Brazer, who was before the stewards at the recent New Clare meeting, made the trip to Bloemfontein, and struck trouble there on Saturday last. After winning a race on the Rand galloway, Phillip, Brazer was fined £5 for interference and his mount disqualified and placed last. Later in the day, Brazer won a double on Glenves, who also hails from the Golden City of the North.

Ostentation, who has won five of his last six races, is now to be put on one side with a view to undergoing a preparation for the S.A. Derby, for which race he rules as favourite. And if Mr. Harry Myers can produce his gelding in December in the same condition as he was on the first two days of the Spring Meeting, he will take a lot of beating in the Derby, a race his stable companion, Channel Isle, won last year.

Will the stewards of the Turf Club please note? Although spurs are absolutely forbidden, and jockeys are supposed to refrain as much as possible from using the whip in two-year-old races, the all too free use of that sinister weapon was cruelly in evidence in the Stewards' Plate on Monday. Not by all the twenty jockeys who rode in the race, but by a few, which included at least one of our front rank riders.

At the card call on Friday night, Mr. G. H. O'Meara, part owner of Vibration, not being accommodated with the bit required, announced that the colt would not run. At 9.5 on the following morning, the day of the race, Vibration was struck out of the Spring Handicap. In doing so, Mr. O'Meara was acting within his rights, but it was decidedly hard on those who during the week had backed the short-priced Vibration under the impression that they were at least sure of a run for their money.

Recently the question of the appointment of an advisory expert for the Transvaal was shelved, owing, it was said, to the Jockey Club being unable to find a thoroughly qualified man for the position. Judging from recent happenings on Rand courses, we do not need one but three advisory experts, and good ones at that, if the confidence of a long-suffering racing public is not to be lost entirely.

Mr. Ewan Currey, now the sole handicapper to the Johannesburg Turf Club, has been responsible for some decidely interesting and exciting finishes on the two days of the Spring Meeting. There have been several instances of heads and necks separating the first three or four, especially in the two chief races decided to date. The only recognised dead-heat came in the Trial Plate, confined to apprentices, who had to ride without whip or spur, and the decider was one of the best seen for some time, Quick Retort just winning in the last stride or two by a neck.

Until Monday, when he ran a creditable race to beat the dead-heaters, Surprise Sauce and Eager Love, in the Jeppestown Handicap, Sir Abe Bailey's gelding, Poetry of Motion, had not scored for just on three years. In the interim the chestnut had earned his oats by acting as a trial horse for everything in W. L. Randall's stable. And it is said that whatever beats Poetry of Motion on the track is considered worth backing even in the best of company. But, in a race, no confidence can be reposed in the gelding, and, consequently, it is seldom that he sports the gold and black hooped jacket of his owner.

History was made, but in an unpleasing manner, at Turffontein on Saturday, when Genteel, then favourite for the Spring Handicap, was ordered out of the field at the starting point by Mr. H. J. Bowen. From the time he left the saddling paddock, Genteel behaved like a mad horse and, after frequently dislodging or causing his jockey to dismount, the gelding finally reared over and fell on little Kennedy, whose great display of pluck was the one redeeming feature of the whole affair. Subsequently, the stewards ordered their veterinary surgeon, Mr. E. Wilson to take the temperature of the gelding, and also a sample of saliva from his mouth, and this is to be medically tested. The stewards also ruled that Genteel would not be allowed to start again at the meeting.

Saturday's Spring Handicap provided one of the best finishes ever witnessed at Turffontein. In the circumstances it was regrettable that the public could not show their usual appreciation when the winner returned to scale. Instead, remembering the bad showing put up by Francois a week earlier at Germiston, they met him with boos and other marks of displeasure. Although such demonstrations tend to bring racing into further disrepute, one could find excuses for the display of temper, the one showing of the colt being a decided improvement on the other. The harsh notes of the hooter came as no surprise, and the stewards, after hearing their handicapper, the owner-trainer and the two jockeys concerned, accepted the explanations tendered.

Following are the probable starters and jockeys for the Cesarewitch Handicap, 2¼ miles. To be run at Newmarket on Wednesday next:—

		st.	lb.	
Glommen	(B. Carslake)	9	2	
*Foxlaw	(J. Childs)	9	0	
Forseti	(A. Esling)	8	13	
Vermilion Pencil	(C. Smirke)	8	10	
Take My Tip	(H. Jennings)	8	2	
Paddy	(F. Dempsey)	8	2	
Finglas	(F. Fox)	8	2	Jo
Hidennis	(S. Donoghue)	7	10	
Labadens	(P. Donoghue)	7	2	
*Try, Try Again	(J. Dines)	7	1	tip
Joy Rider	(——)	7	1	
Perfect Son	(J. Marshall)	7	0	2
Longquill	(——)	6	13	
Templestowe	(D. Morris)	6	13	3
Mafoota	(A. Burns)	6	13	
Mendoza	(——)	6	12	
Miss Sport	(A. Berry)	6	9	1
Dracos	(N. Carroll)	6	9	
Aruntius	(W. Alford)	6	8	
Breezy Heather	(John Doyle)	6	8	
Night Shift	(S. Wragg)	6	7	
Far Nicer	(——)	6	6	
Dark Peril II.	(——)	6	6	
Loch Sen	(J. Skelton)	6	5	
Steel Point	(——)	6	5	
Blacon	(P. Serby)	6	5	
Goodwin	(——)	6	4	
Carbeteta	(——)	6	2	
Kwannon	(F. Webb)	6	1	
Myra Gray	(D. Rea)	6	1	

*Including 10lb. penalty.

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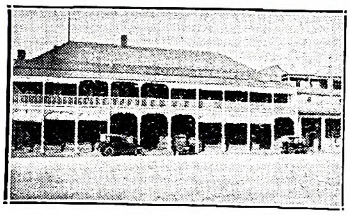

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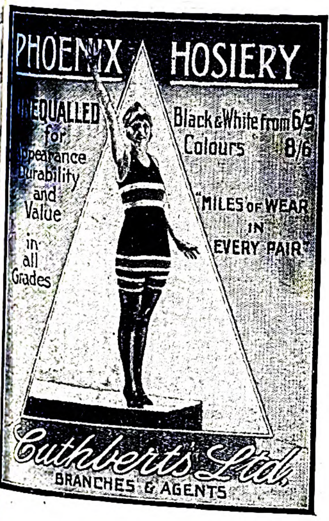
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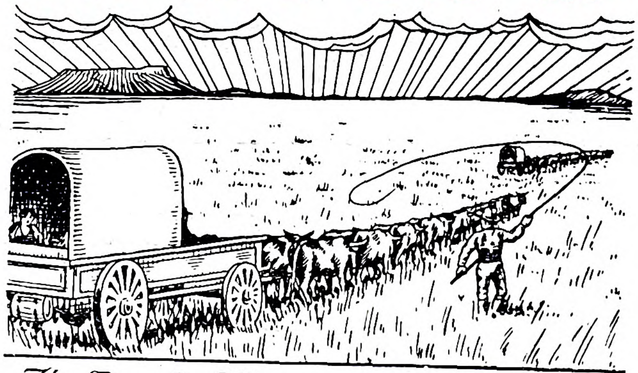

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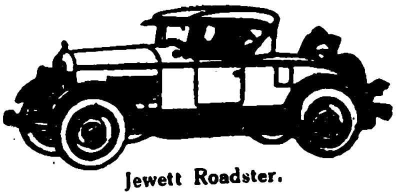

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STAGE & CINEMA.

VOL. XX. No. 585. WEDNESDAY, OCTOBER 13TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Edna Maude, the charming dancer, who is gaining golden opinions at the Empire, Johannesburg, and at St. James' Cabaret, where she is also appearing nightly.

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"Rookery Nook."

Commencing on October 15th, a Friday evening, "Rookery Nook," the new farce by Ben Tavers, will be staged by the 1926 Comedy Company at His Majesty's Theatre, Johannesburg. It is one of those successful, light, mirth provoking plays that one has come to associate with this company. The ball of laughter and rollocking fun, laughter and yet more laughter, is kept rolling from beginning to end of the performance. There is a laugh in every incident; there is a smile in most of the lines; and there is a roar in the combination of circumstances which comprise each of the three acts. It is a play to which you can take any of your friends in any of their moods, with the certainty that you will have their gratitude for an evening of complete enjoyment. It has the laughter that does you good—irresistible—substantial. It abounds in incidents that you remember afterwards with a chuckle.

Eric Cowley remains a young husband as he was in "A Cuckoo in the Nest," and again gets into serious trouble when separated from his wife. His innocent inanity, his sideways bend of the head, his monocle, his defence of his conduct always landing him deeper in the mire, are as effective as ever. He has that quality of always appearing a gentleman, and also, when most idiotic, of taking the audience into his confidence that he is not such a fool as he looks. No one wants to spend an evening with an idiot, but a sensible man acting idiotically is a most diverting companion.

Matrimonial Troubles.

Just as in "A Cuckoo in the Nest" Mr. Cowley gets into matrimonial trouble through befriending a young lady in his well-meaning way, so it is in "Rookery Nook." Here as Gerald Popkiss, he finds himself alone in his house at night with a bewitching young creature named Rhoda Marley, who is found sitting on his table. She has been thrown out of doors by a brutal step-father. Then Gerald's cousin Clive (George S. Wray) arrives on the scene, and the manoeuvres of these amateur strategists to protect Rhoda from her step-father and themselves from the suspicions of their female relatives forms the play, which, unlike nearly all farces, is at its best in the last act. When help comes at last to the agonised cousins, it comes from an unexpected quarter and is a side-splitting surprise.

Tour of the Yiddish Company.

The final performance of Nathan Isaacovitch and his Yiddish Company takes place on October 16th at the Standard Theatre, Johannesburg, the next place of call being the Opera House, Pretoria, where the company open on the 18th.

Famous Actor to appear in Africa.

African Theatres, Ltd., who have been responsible for introducing many noted artists to this country, announce with pride and pleasure that they have succeeded in persuading the great American actor—Guy Bates Post—to play a short season in South Africa, on his way from Australia to London. Mr. Post's name is honoured throughout America as one that stands for all that is fine and idealistic in the world of the theatre, and the actor himself carries more honours and has a larger following than any other man in his profession. His wonderful speaking-voice is rich in tender tones, in emotion-stirring depths, in powerful intensity, and the audience is held under a spell by the charm of its cadences and inflexions.

Mr. Post has just concluded a brilliantly successful eighteen months' season in Australia, where public appreciation was such that the visit—originally planned for six months only—was twice extended to permit of return seasons in all the chief centres. The great actor's South African tour shows his powerful acting, exquisite artistry, and brilliant characterisations, and is a great success.

His first Johannesburg appearance will be on October 25th at His Majesty's Theatre.

The Empire.

Added to the good fare on the Empire programme of last week is still another fine act, Cyril Shields, the humorous magician, who is assisted by an extremely pretty fair haired lady very elegantly gowned. And Cyril deserves the name of "humorous," for he really keeps the audience amused with his quips which yet do not take away from the very real value of his act, and he most certainly mystified the most sceptical in the audience. His, alone, is an act worth going to see. Everyone put on new numbers, as Tex McLeod was careful to point out, and ladies, although there were some very fine gowns on the bill, the shirts of the men completely dwarfed them. After Tex's mustard-coloured garment checked in black and red, came Hearne in pearl grey with orange and pale blue!

Tex's yarns were all new, and his shy, boyish smile is something to remember as the ropes twirled and whirled around his head.

Edna Maude put on new dances. One loved the charming crinoline number, and the spinning top showed some good toe work. She is an attractive little lady who has become deservedly popular.

Bert Ralton played some new numbers which proved ever more popular than the opening one, and his comedy number, "She was Only a Sailor's Sweetheart" and "The Pump Song" were greatly enjoyed. Bert is—among other accomplishments—a siffleur, and "Some Other Bird Whistled the Tune" was exceedingly well received. The applause continued until long after the fall of the final curtain.

The Nicoletos, the Dawn Sisters, Irene and Hearne, and Jack Lane all contributed to the success of the programme.

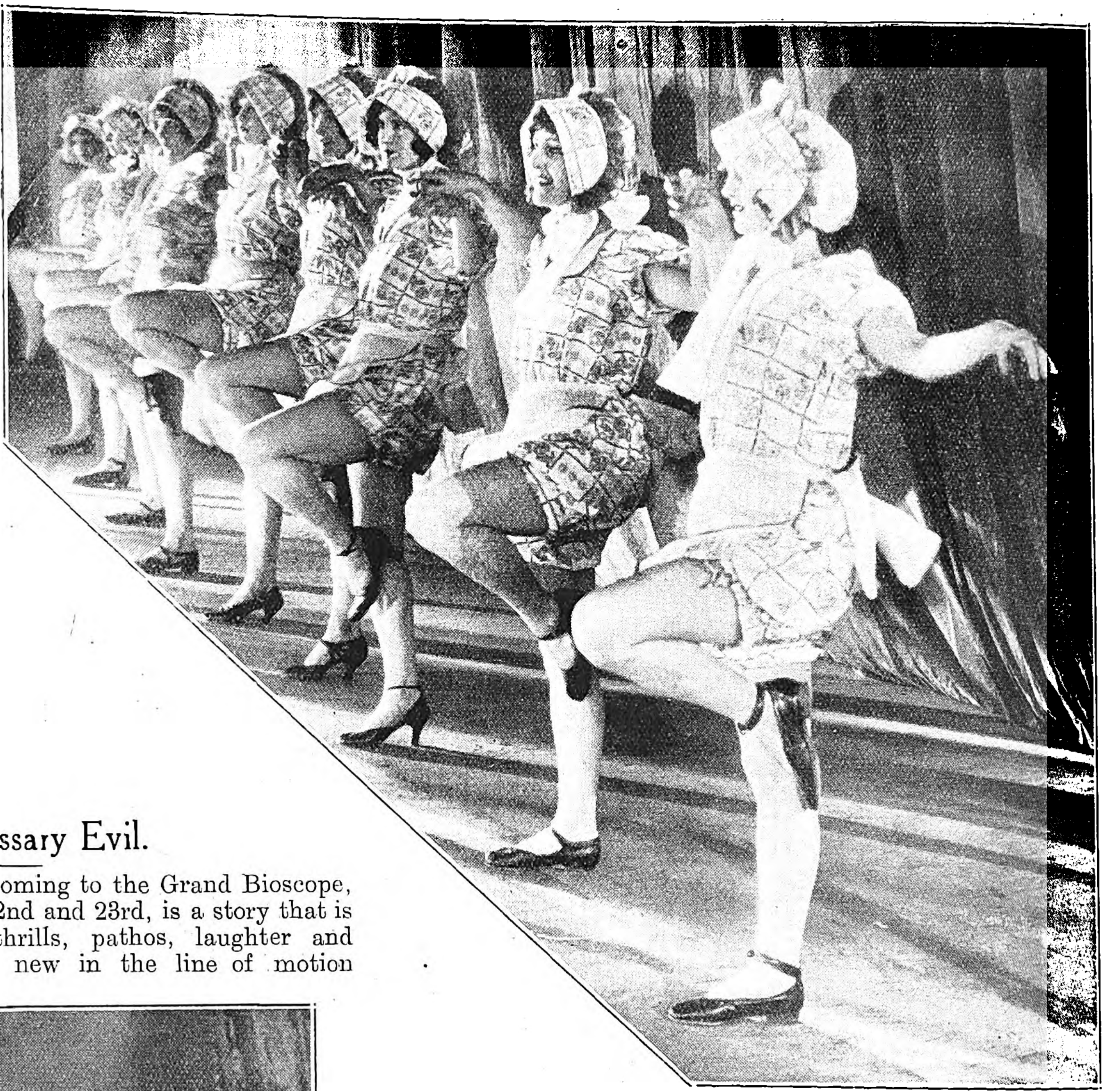
Commencing on Tuesday evening, Billy Barnes, a pretty raven-haired girl with the Ina Claire bob, "the talking singer," joined the bill and received a big reception. Her best numbers were "Poor Papa," "Then I'll be Happy," and "Clap Hands," the latter an effective number.

C.R.

Charming Dorothy Gish in the film "Tip-Toes." While "Tip-Toes" is being played at the Winter Garden Theatre, London, the screen version is being taken at British National Pictures studios. Dorothy Dickson, Will Rogers and Nelson Keys are playing the same parts in theatre and film.

They're All Charleston Mad!

A Scene from "Why Girls go Back Home."



The Necessary Evil.

"The Necessary Evil," coming to the Grand Bioscope, Capetown, on October 21st, 22nd and 23rd, is a story that is gripping and packed with thrills, pathos, laughter and colour. Something entirely new in the line of motion picture theme is also woven into the story. It is the influence of inherited tendencies. This is done by means of shades.

It happened in Central America.

The picture takes you from New York to Central America twice. Briefly the story deals with the contest between a stepfather and his stepson for the hand of the same girl. The stepson has inherited the tendencies of a profligate father, and these lead him into difficulties that at times seem insurmountable.

The Paramount star, Jobyna Ralston, does not believe in the shingle.

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

Pamela Passes.

O My Rogues, It's September.

How the year runs away! I shall be an old lady very soon.

The leaves are falling and the friendly voice of summer is getting very faint. Something very important is going to happen this winter. I don't yet know what it is, but I feel it—in the bone. I almost want the winter to come—so you must see how very important the happening must be.

I am at the Moment feeling very proud of Women.

Oh, very. They are so gloriously inventive. I never think that of men. They lie so clumsily, and have stupid fingers that can't even sew a button on. But here are women showing that they can not only invent words and situations very convincingly, but all sorts of things that have nails and screws and hinges on them. You will, of course, guess from the foregoing lines that I have been to see the private view of the latest inventions. I liked most of them because they were so funny. The only one that didn't appeal to me was the safety roundabout for children. For after all, the great fun of being on a roundabout is the chance that you may fall off any minute. That's what gives you that lovely, frightened feeling that comes when your tummy runs up and hits your heart and your heart, and your heart, with this send-off, runs up into your throat and looks out fearfully at the swooping ground which is level one minute and then all lop-sided. I shall not advocate the safety roundabout—except to children whom I know to be thoroughly uninteresting and stodgy like Mary Blenkins across the way who *always* wears gloves and thinks games are silly. *She* can go in the safety roundabout, and I hope she falls out of it.

To keep Mosquitoes out.

Another bright-thoughted lady has invented a new kind of net for wearing round the hat to keep mosquitoes from that holy of holies, the face. This is a very tropical affair. But I was assured that it would be quite useful in England—since there are so many beekeepers.

Hard Chairs Comfortable.

Another device—you will love this one—consists of a contraption for making persons sitting on hard backed chairs comfortable. It is a sort of movable lining which you put inside your coat, and when you have squeezed an invisible button, it inflates and provides an air-cushion to sit on. It reminded me of the hero of Aldous Huxley's "Antic Hay"—Theodore Gumbril, who invented pneumatic trousers with air-cushions at the knee to make church going comfortable, and others at the back to make the sermon less dreary. I asked the person who was displaying the invention to me what would happen if one didn't happen to be wearing a coat. He looked at me reproachfully, "But people are always wearing coats," he said, and looking out at the rain-studded window, I thought sadly that he was right—more or less.

Golfing Note.

Experienced Golfer (irritatedly): "Tch, tch, tch! A dead stymie!"

Inexperienced Friend: "H'm. I *thought* I noticed a funny smell."

There are no supplementary remarks for this story.

'Nother Story.

Motorist (ringing up a garage): "My car's turned turtle!"

Mechanic (at the other end): "You don't want a garage—you want an aquarium."

A new De Rougemont.

London has been (presumably) staggered by the wild tales of a new "de Rougemont" called Maclaren, who has arrived from Australia with the story of wild primitive races in the north, who have, as yet, looked upon no white man but himself. He claims that they are so undeveloped and ignorant that they know nothing of the outside world—and against this sets the fact, contrarily, that when the king of this strange tribe met him, he sent a greeting "from the lord of the black people to the lord of the white people." For an ignorant aboriginal that was a strikingly bright and conciliating thing to do.

Last night, I went to the Coliseum for the first time for ages. Oh, dear, oh dear! I wonder was there ever a sweety who wasn't cute or lonesome or blue, who had no old mammy and no honey daddy, and no lost baby and no banjo.

I don't believe there ever was—ever.

Pansie, Maisie and Max, who were in South Africa a short while ago, have changed the title of their act to "The Norris Girls and Max."

Byron and Byron, the lady being a sister of George S. Wray, the popular actor who is at present in Johannesburg with the 1926 Comedy Company, are starring with "Big Show," a super pierrotic entertainment that was showing at Blackpool in mail week and turning hundreds away.

With Iris Hoey in "Wet Paint," in America, are Cyril Raymond, Gertrude Kingston, Cecily Oates, Mack Ward, Campbell Gullan (who was in South Africa with Miss Hoey) and T. E. W. Waller.

Vera Wootten was at the "London," Shoreditch, in mail week.

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

Charlie Chaplin in "The Gold Rush" at the Bijou, Johannesburg, on October 18th.

The lone prospector and the girl.

Poetic pathos and whimsical comedy are cleverly blended in this film. There is one scene in which Charlie, a bedraggled bit of humanity, finds a sympathiser and sweetheart—a girl in the dance hall. She dances with the little tramp, who beams over her shoulder into the eyes of his rival, a wealthy miner.

In the rôle of a hardluck sourdough, dressed in the baggy pants, the floppy shoes, the old derby and funny cane of early association, Charlie twists the sufferings of the Alaskan pioneers into a strange commingling of humour and tragedy. He thaws fun from a frosty, forbidding background. The treatment is wholly unlike anything hitherto done, and strikes a new note in photo-dramatics.

There is Jim McKay, a giant, as strong as an ox. McKay is enraged and Charlie trembles as the big man menaces him. The little man thinks after all that death is better than the loss of the queen of the dance hall.

In several sequences it seems an endless line of ragged humanity that is crossing the Chilkoot Pass. A blizzard rages and men are blown about helplessly. They fight on doggedly, as this winding path cuts through the snows over the precipitous mountain side, is the gateway to their goal, the Klondyke.

Then in another stretch there is Black Larsen, who lives in terror of the police. He builds a hut in the Alaska mountains and lives as a hermit amid snow and ice. To this hut comes the pathetic Chaplin. He knocks at the door for a rest before plodding along to the land of gold. Larsen does not care who starves, as he is not going to take any chances of the police apprehending him.

The scenes aboard a big steamship are full of human interest. The luxury and comfort of the first-class cabin are contrasted with the misery, want and sickness in the steerage. There is the little man, who a few years before went on the long hike to Klondike, and who now, aboard the great vessel, is seen wrapped in costly furs. He is unhappy because he has lost his girl. But in the steerage there is a girl returning home from Alaska wishing she could find her dear little tramp again.

In the log cabin the little man trembles at Black Larsen.

Bits about the Show People.

Rich and Galvin are one of the brightest spots of "Helter Skelter," a revue at the Hippodrome, Sheffield.

George Carney is the life and soul of "Sweetmeats," a light revue that is a big success, and in mail week was at the Stratford Empire.

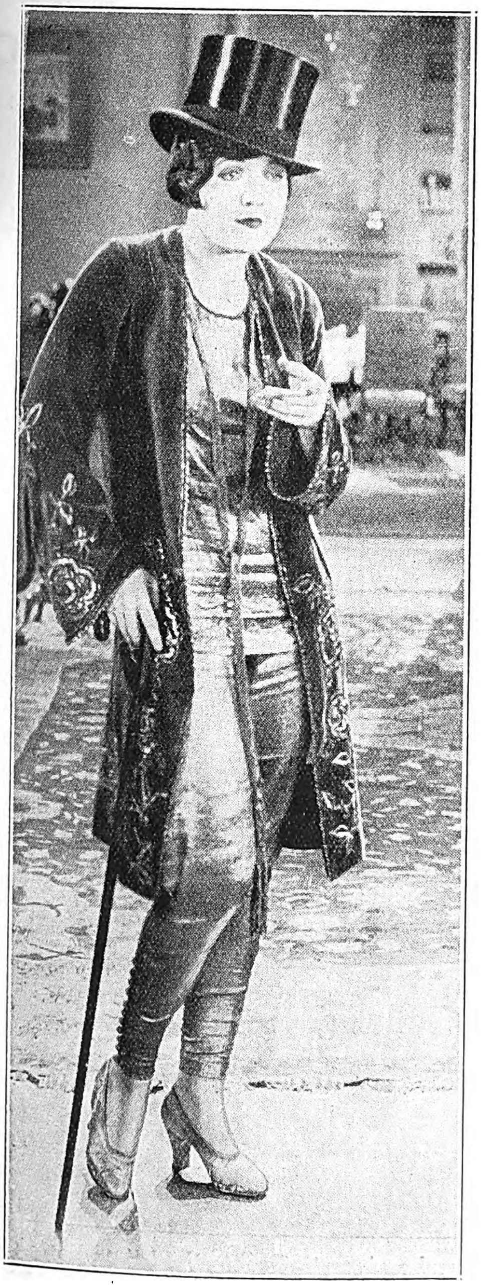
Critics predict a big future in comedy for Phyllis, of the Iris and Phyllis duo, who were in South Africa a short while ago. She is described as "the winner" of "On with the Show," Lawrie Wright's, North Pier, Blackpool, entertainment.

Also in Blackpool, at the Grand Pavilion, Winter Gardens, in "Brighter Blackpool," were Jennie Hartley, and Victor Andre, the dancer.

Ted Marcel is still dancing on his roller skates, but at the Empire, Belfast, this time.

From Chiswick Empire comes news of Jean Kennedy and Sid Coppin, and Jean is receiving wonderful press notices, a fact which will not surprise any of our readers, considering the reception she and Sid got over here.

Fred Curran and Lister and Scott were at the Shepherd's Bush Empire.



"Some" costume in "The Cave Man."

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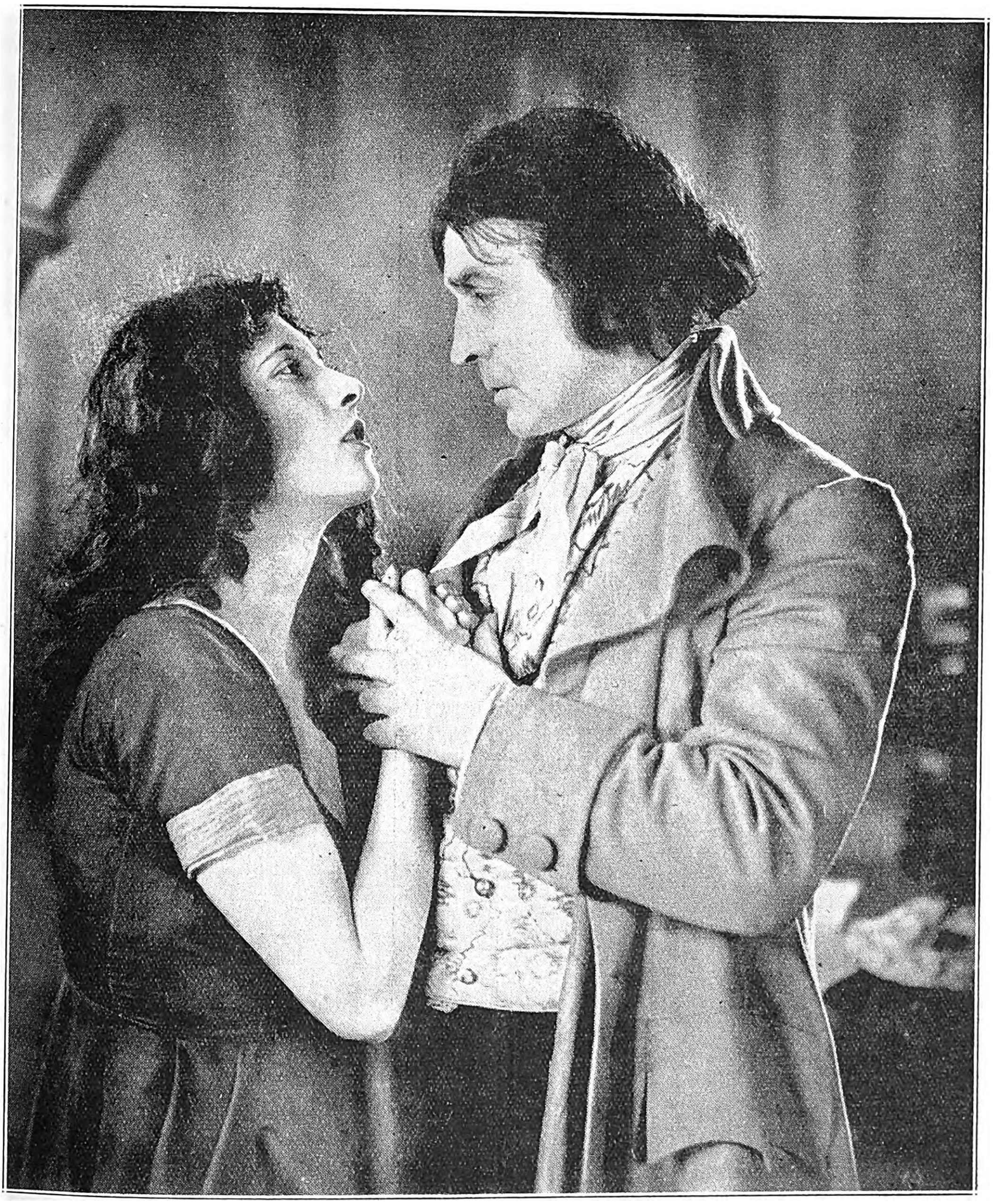
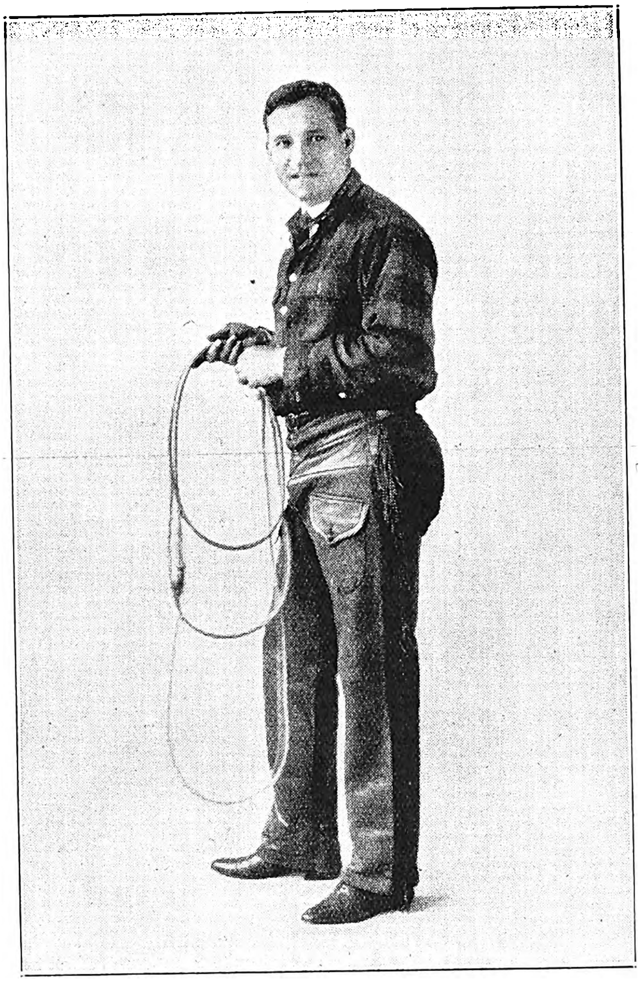
Nora Bayes, who sings " Sweet Child " and other numbers she has made so popular in " Life," the new revue at the Palladium, Oxford Circus.
[*Photo*: *Melbourne Sparr.*

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

"THE ONLY WAY"



Sir John Martin Harvey as "Sydney Carton," and Madge Stuart as "Mimi," in the wonderful film coming to the Standard Theatre, Johannesburg, on October 18th.



[*Photo: Jane Plotz.*

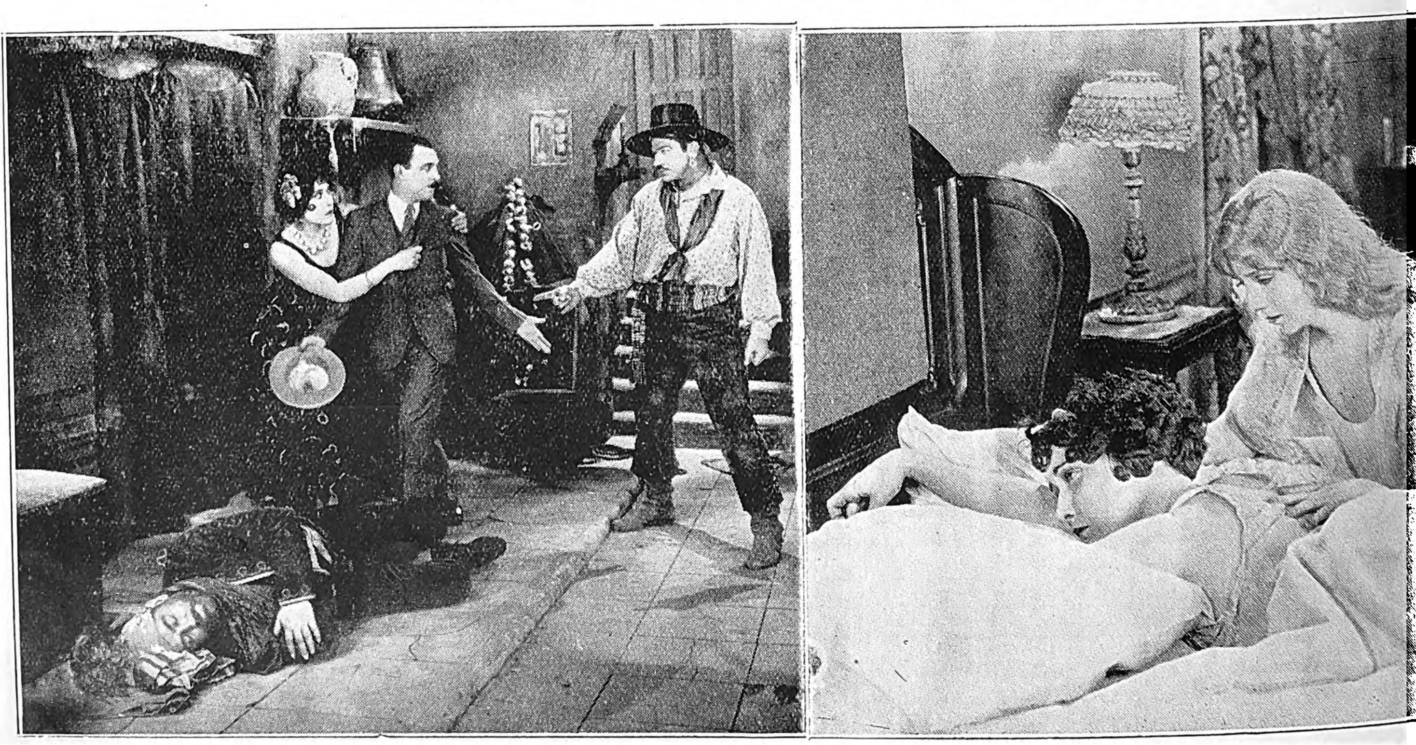
Tex McLeod needs no introduction from me; he is a too well-known character in South Africa. Yes, sir, and audiences at the Johannesburg Empire just love him.

Tex McLeod's gifts are not limited to those of the ordinary ranchman. He has a very keen wit and a fine sense of comedy, to say nothing of an excellent stage personality.

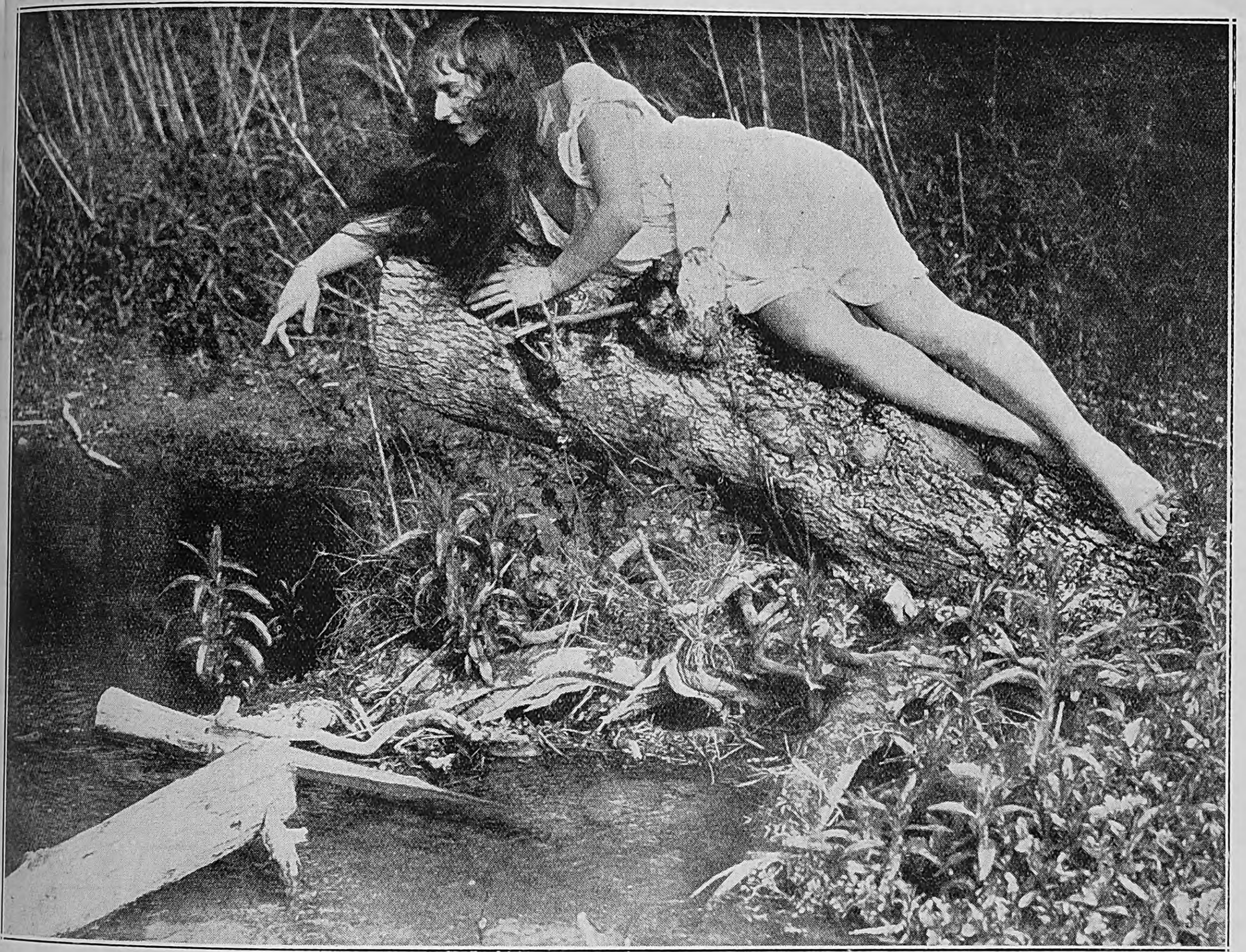
Motoring is his hobby, and he is an exceedingly fine driver.

In his spare time Tex McLeod teaches young enthusiasts the secrets of cattle roping. At the moment the Duke of Norfolk is one of his pupils, and is almost proficient in the difficult art.

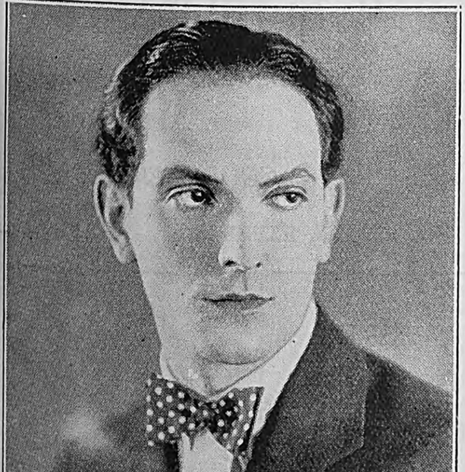
AT THE CARLTON BIOSCOPE, JOHANNESBURG.



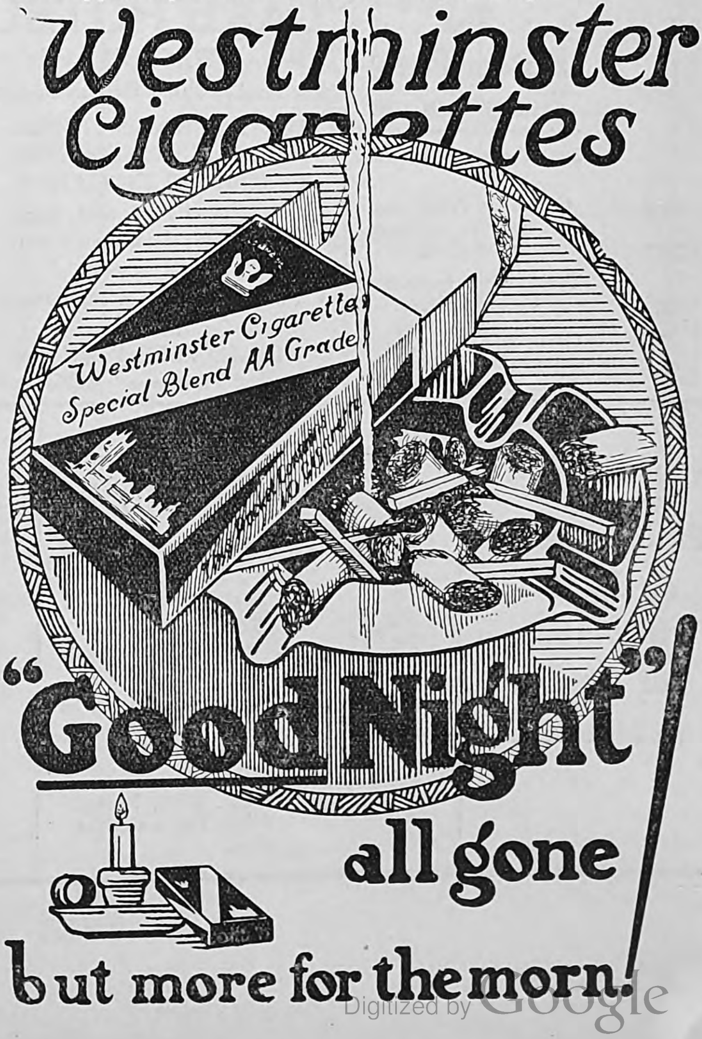
Scenes from " The Night Club " and " Sackcloth and Scarlet," to be shown on October 18th, 19th and 20th, and 21st, 22nd and 23rd respectively.



A delightful study of Edna Maude, the dancer, who is appearing at the Empire, Johannesburg.



Joseph Schildkraut has made his name on the films of recent years. He is the son of the famous actor.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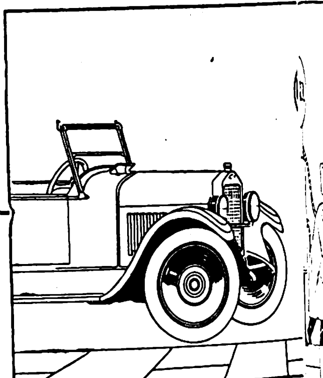

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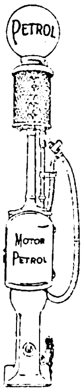

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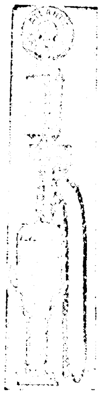

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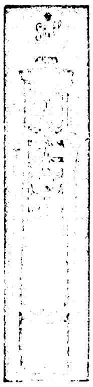

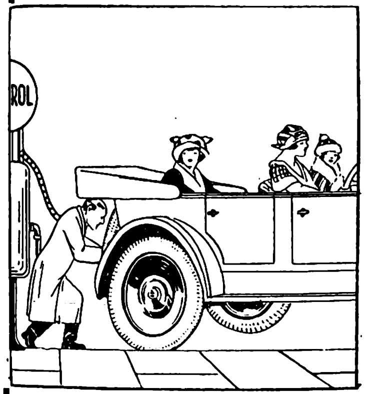

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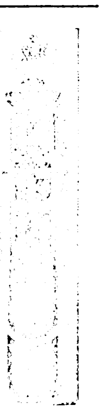

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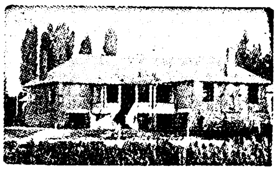

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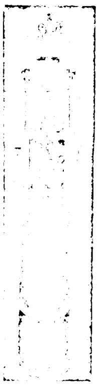

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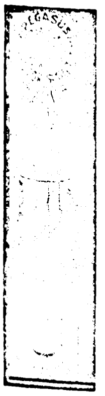

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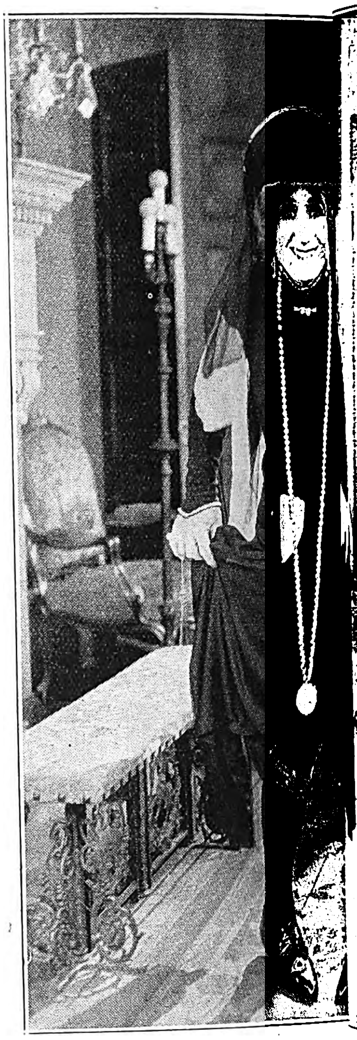
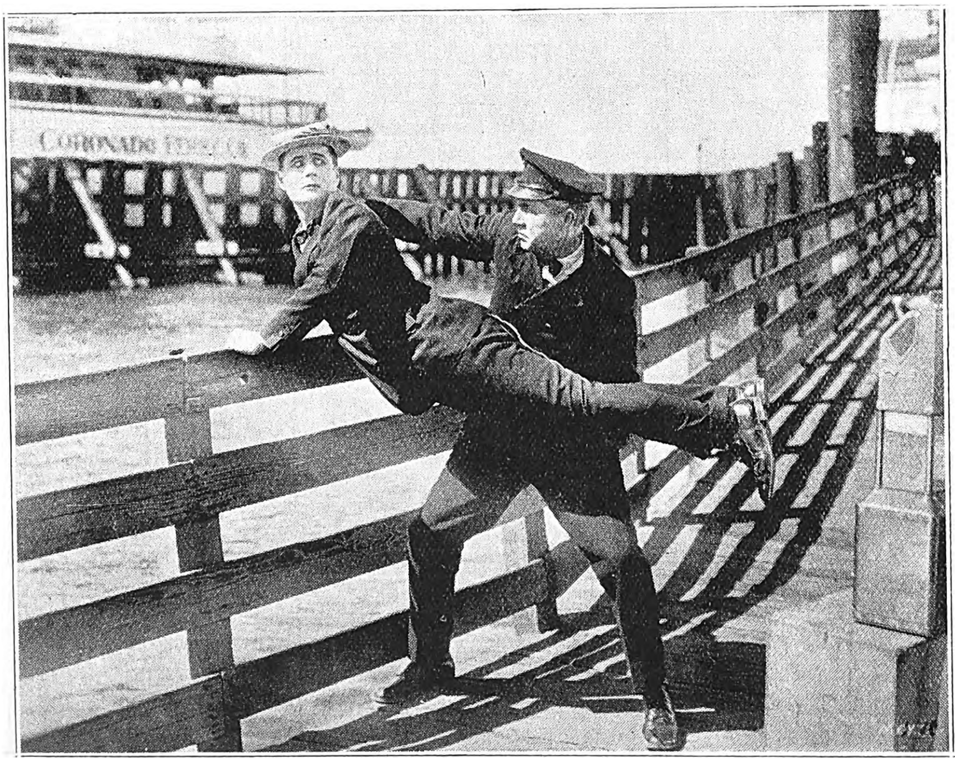
BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

"Dolly Whimple," editress of an "Advice to the Lovelorn" column of a paper, was really a man, "Jerry Clark" (Syd. Chaplin), and he was summoned by his editor to go down to the office at once.



Found a nurse's

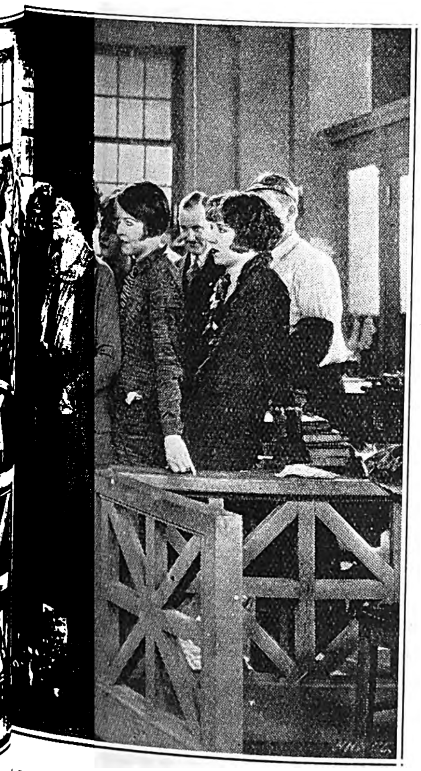
SYD CHAPLIN in
"OH! WHAT A NURSE!"



Things were bad, so he tried to escape by the water.

Became very popul

stume and changed.



among the girls.

Took on a high and mighty air with rude men.

At the Orpheum, Johannesburg, October 25th.

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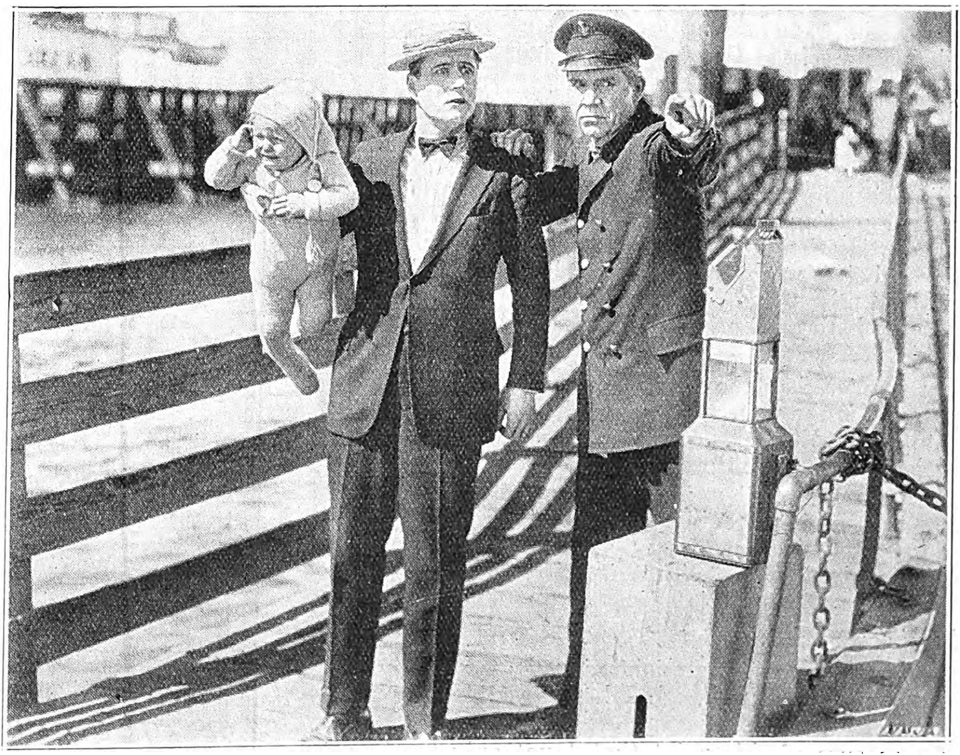
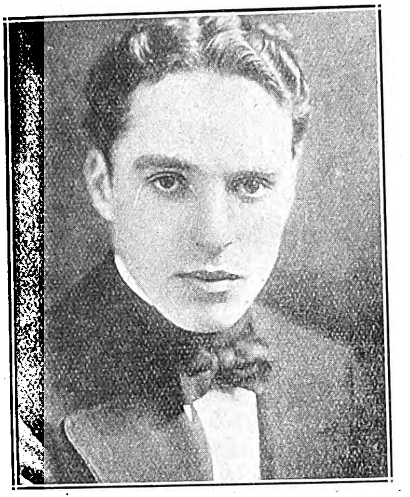


And found it impossible to get rid of the child. These are just a few of " Dolly Whimple's " adventures.

WHAT PEOPLE LAUGH AT.

By CHARLIE CHAPLIN.

(This article from the "Pictorial Magazine" should be of especial interest to Johannesburgers, as "The Gold Rush," Charlie Chaplin's masterpiece, is to be screened at the Bijou on October 18th.—Editor.)



Charlie Chaplin.

Whenever I meet people who ask me to explain the mystery of "making people laugh" I always feel uncomfortable and begin to edge away. There is no more mystery about my antics on the screen than about Harry Lauder's ability to entertain people. We both happen to know a few simple facts about human nature, which we use in our business. And when all is said and done, at the bottom of almost all success is a knowledge of human nature, whether one be a salesman, hotel man, editor or actor.

The one point of human nature that I play upon more than anything else, for example, is that it strikes people as funny when they see someone else placed in an undignified or embarrassing situation.

It isn't the mere fact of a Hat

blowing off that is funny. It is the ludicrous sight presented by a man chasing up the street with his hair blowing and his coat-tails flying that makes people laugh. When a man walks quietly along the street he is not funny. Placed in an embarrassing and ridiculous situation, however, the human being provokes other humans to laughter.

All Comedy of situation is based upon this Fact.

Comedy moving pictures were an instant success because most of them showed policemen falling down coal-holes, slipping into buckets of whitewash, falling off patrol wagons, and getting into all sorts of trouble. Here were men representing the dignity of the law, often very pompous themselves, being made ridiculous and undignified. The sight of their misfortune at once struck the public funny-bone twice as hard as if private citizens were going through like experiences.

Even funnier than the man who has been made ridiculous, however, is the man who, having had something funny happen to him, refuses to admit that anything out of the way has happened and attempts to maintain his dignity.

For that reason, all my pictures are built around the idea of getting me into trouble, and so giving me the chance to be desperately serious in my attempt to appear as a normal little gentleman. That is why, no matter how desperate the predicament is,

I am always very much in earnest

about clutching my cane, straightening up my Derby hat, and fixing my tie, even though I have just landed on my head.

I am so sure of this point that I not only try to get myself into embarrassing situations, but I also incriminate the other characters in the picture. When I do this I always aim for economy of means. By that I mean that when one incident can get two big, separate laughs, it is much better than two individual incidents.

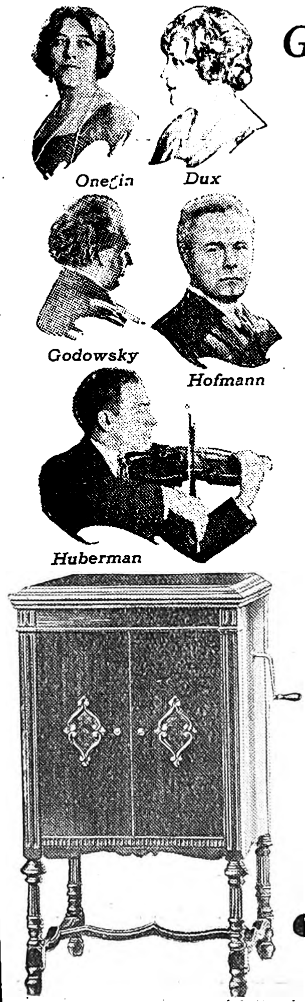
In "The Adventurer."

I accomplished this by first placing myself on a balcony, eating ice cream with a girl. On the floor directly underneath the balcony I put a stout, dignfied well-dressed woman at the table. Then, while eating the ice cream, I let a piece drop off my spoon, slip through my baggy trousers, and drop from the balcony on to this woman's neck.

The first laugh came at my embarrassment over my own predicament. The second, and the much greater one, came when the ice cream landed on the woman's neck and she shrieked, and started to dance around. Only one incident had been used, but it had got two people into trouble, and had also got two big laughs.

Simple as this Trick seems

there were two real points of human nature involved in it. One was the delight the average person takes in seeing people of wealth and luxury in trouble. The other was the tendency of the human being to experience within himself the emotions of the people he sees on the stage or screen. I mean that when the rich woman shivered, the audience shivered with her. A thing that puts a person in an embarrassing predicament must always be perfectly familiar to an audience, or else the people will miss the point entirely.



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A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

Many Persons have asked me where I got the idea for the type of the character I play. Well, all I can say is that it is a composite picture of many Englishmen I had seen in London during the years of my life in that city.

When the Keystone Film Company, with which I made my first pictures, asked me to leave Karno's "Night in an English Music Hall," a pantomime in which I was playing, I was undecided what to do about the offer, principally because I did not know what kind of comedy character I could play. Then, after a time, I thought of all the little Englishmen I had seen with small black moustaches, tight-fitting clothes and bamboo canes, and I decided to model my make-up after these men.

Thinking of the Cane was perhaps the best piece of luck I ever had. One reason is that the cane places me, in the minds of the audience, more quickly than anything else could. The other is that I have developed the cane until it has almost a comedy sense of its own. Often I find it curling itself around someone's leg, or rapping someone on the shoulder and getting a laugh from the audience almost without my knowing that I was directing its action.

When I am watching one of my pictures presented to an audience I always keep one eye on the picture and the other eye, and both ears, on the audience.

I notice what people laugh at and what they don't laugh at. If, for example, several audiences don't laugh at a stunt I meant to be funny, I at once begin to tear that trick to pieces and try to discover what was wrong with the idea or in the execution of it, or in the photography of the scene.

Very often I hear a slight ripple at something I had not expected to be funny. At once I prick up my ears and ask myself why that particular thing got a laugh.

I was seated in a restaurant once when I suddenly noticed that a man a few yards away kept bowing and smiling, apparently at me. Thinking he wished to be friendly, I bowed and smiled back at him. As I did this, however, he suddenly scowled at me. I thought I had been mistaken in his intentions. The next minute, however, he smiled again. I bowed; but once more he scowled. I could not imagine why he was smiling and scowling until, looking over my shoulder, I saw he had been flirting with a pretty girl.

My mistake made me laugh, and yet it was a natural one on my part. So when the opportunity came a few months ago to utilise such a scene in "A Dog's Life," I made use of the incident.—*Pictorial Magazine.*

The Dalton Sisters, appearing at the Criterion, Benoni, on October 18th, and their saxophone. The Nicoletos, in their wonderful aeroplane act, will also be on the programme at that popular house.

Terpsichore, who is coming shortly to South Africa.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

"A Kiss in the Dark."

The story has to do with Walter Grenham, played by Adolph Menjou. Grenham is a holy terror with the women, and when he wants to put his past behind him and take up the future with the girl he loves, played by Eileen Pringle, she won't have anything to do with him because she is sure that the minute her back is turned off will go Grenham galavanting with anyone who happens to strike his fancy at the moment.

The film comes to the Grand Bioscope, Capetown, on October 18th, 19th and 20th.

Good luck, lad!

Perfect happiness.

New Dances.

Two new dances have been produced for the first time at the Finsbury Park Palais de Dance, the "Trebla" and the "Stomp," but the newspapers do not give any clue at all to the details of either.

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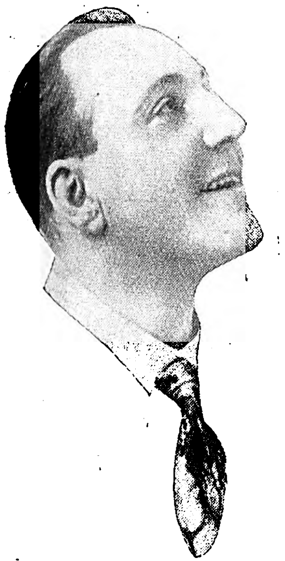
JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

Of course, when you see these photographs, there is no need for me to introduce the originals; you will recognise them immediately as Manny Gilbert and Billy Chapman, character comedians, who have made several trips to South Africa and have become as firm favourites with the Southern public as they are with London audiences.

It is wonderful to see their faces light up when they talk of South Africa. They look as happy as if they had been asked, "Are you glad you are going to heaven." "Rather!" replied Manny Gilbert, acting as spokesman for himself and partner. "South Africa is a second home to us. We have never played anywhere under such excellent conditions as those afforded by South Africa.."

Unlike most people, Gilbert and Chapman do not mind telling a story against themselves. One night, in a northern mining town, the audience seemed to them rather morose, as they made very little attempt at applause, though apparently enjoying the act of Gilbert and Chapman in their own reserved way. The partners later made some remarks about the unresponsiveness of the audience to the manager, who was himself a miner, and he gave this amusing answer, "And why should they applaud? You're only doing your work aren't you? Nobody applauds when I bring up a ton of coal from the mine. why should they applaud? when you sing a song?" "And," quoted Mr. Gilbert, "when it was put to us that way we saw the reasonableness of it, and could only echo his question, 'Why should they, indeed?'"



Cheerio! Gilbert.

Hullo, there, Chapman.

The Dalton Sisters.

Daisy is dark and Nita is fair. Daisy is the comedienne and Nita is the musician, though they can reverse this, since Daisy can sing and Nita play comedy parts, as you will see at the Criterion, Durban, on October 18th.

Nita plays the piano, but they both play saxophones. Daisy plays havoc with the sense of humour of her audience, and they both play banjoleles.

There you have the Dalton Sisters, both so equally gifted that it is impossible to choose between them. In fact, when they are wearing their silver wings and their identical jade gowns, there is no telling them apart. Daisy might be Nita and Nita Daisy for all we know.

Nita, whom you will remember, is the fair one, was the first woman in England to play the saxophone, and she still ranks as England's premier saxophonist.

The sisters have gradually grown from playing juvenile parts as children to the playing of their own act now that they are grown up.

The "Rumours of 1924" was their first revue, in which Daisy played the lead and Nita was responsible for the best music.

Nita has also to her credit the fact that she was the leader of the first ladies' band in England. It was called the "Kansas City Band," and this young and diminutive leader must have worked her way into many hearts by her able conducting.

The sisters have more lately played in such revues as "Stage Struck" and "Attaboy."

They are both keen swimmers, though perhaps Nita tips the balance of her affections a little bit on the side of motoring. Anyway, both of them are enthusiastic sportswomen.

CALL AND SEE SPECIMENS OF THE JANE PLOTZ BOOK OF PHOTOGRAPHS.

Camilla of the dance halls.

At Wolframs Eioscope, Capetown.

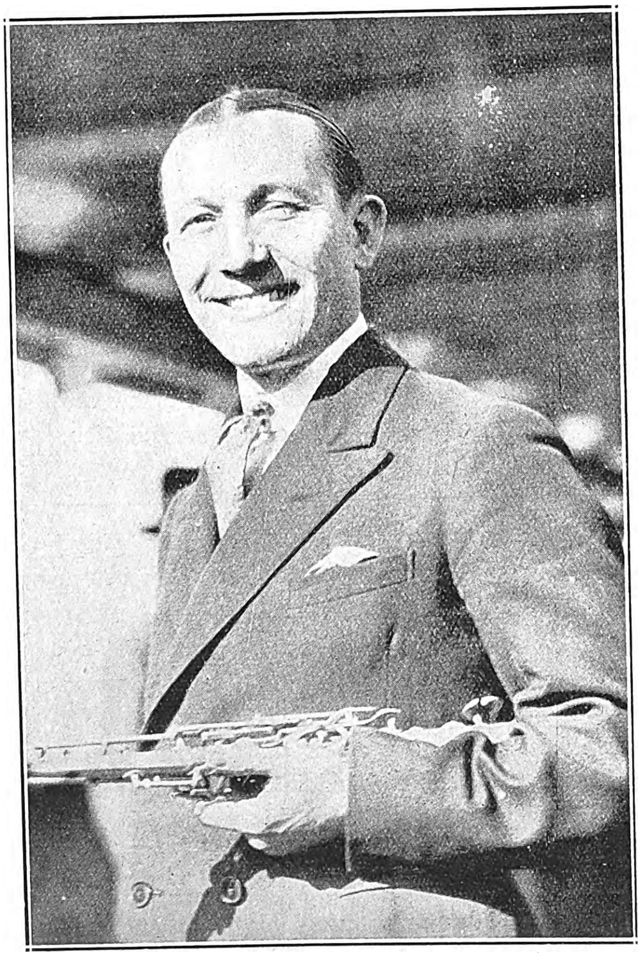
"Camille of the Barbary Coast," which will be screened on October 18th, 19th and 20th, pictures the human side of the habitues of the old honky tonk dance halls that flourished in the days when San Francisco's Barbary Coast was noted as a Cesspool of human failures.

Camille is just one of the girls, painted, roughed and togged in the flimsy garments affected by the dance-hall denizens. But all of Camille's acquaintances are not her victims. She has helped many a poor soul who is fast sinking into the mire. In Bob Norton, son of a wealthy banker, who is embittered at his father and the world in general because he has served time in a prison and has not been given a fair chance to come back, she sees a youth who deserves a better fate. Carmille gives him food and shelter and through her frankness and generosity arouses the fighting blood of his proud ancestors.

But when Camille falls in love with Bob and the two find happiness in each other's company, the old banker takes the warpath and demands of his son that he return to the parental roof and again take his place in society.

It is then that the flaming, revengeful spirit of Camille is aroused. She tells the wealthy banker to take back his son, that she will return to the tinged mist of her old haunts.

On the 21st, 22nd and 23rd "The Champion of Lost Causes" will be screened.



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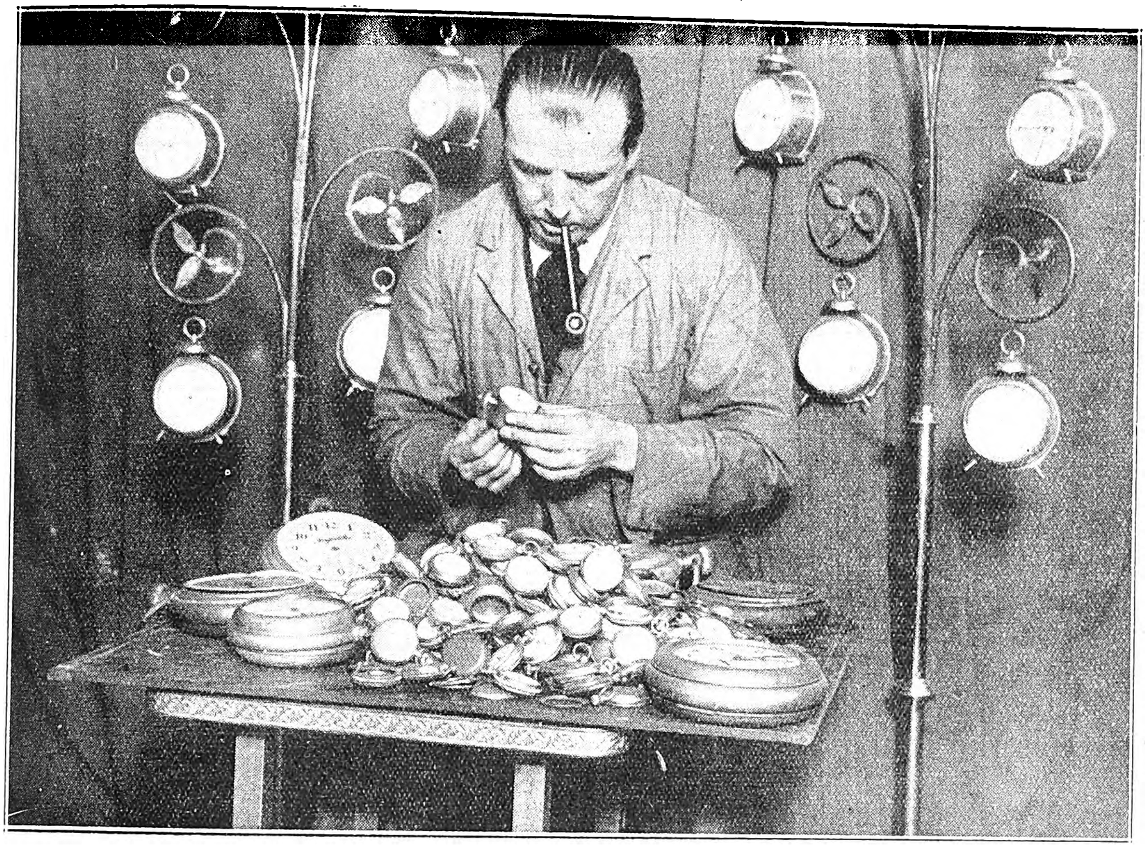

Gus Fowler, Chronometrical Illusionist.

Gus Fowler.

South Africa is shortly to welcome back to her shores an old friend who was here six years ago, and who arrives back on October 18th. This is Gus Fowler, the "Watch King," who is, as you will remember, a very notable wizard. Unlike ordinary conjurers he does not bring out rabbits from his hat and swords from his mouth, but produces, instead, watches and clocks.

I shall never forget the first time I saw his act. My curiosity guided my feet round to the back of the stage, as I wanted to ask him why he concentrated on the production of time-pieces. I asked him why he specialised in this form of conjuring. "Because it makes me different from everybody else in this kind of work," was the reply. "You see, when I found that there was a 'king of cards' and a 'king of coins' among magicians, I determined to become the royal producer of watches and clocks. My home city, Birmingham, had, for many years, been a meeting place of amateur magicians; then, eventually, the annual seance of magicians was held in London. To this seance the best amateur in each city throughout Great Britain is sent as a delegate, and each representative has an opportunity of exhibiting his latest tricks to an audience of skilled magicians. I felt very proud when I was selected to represent Birmingham, and prouder still when my watch tricks proved a success. The greatest testimonial I ever received for my work was a word of praise from Maskelyne, who was the greatest magician of his day and generation."

Modesty is a predominant virtue of Gus Fowler, but I managed to extract many details regarding his work. For instance, he makes all his apparatus, except the watches and clocks, necessary to his act. He uses 300 watches every year, not imitation ones either. His tricks are his own invention, and he has trained his assistants so effectively that their part in the act is as perfect as his own.

I have no doubt at all that you will be glad to welcome him to your midst again and watch him bring the keepers of time miraculously out of space.

Bobbie Vernon in Christie Comedies.

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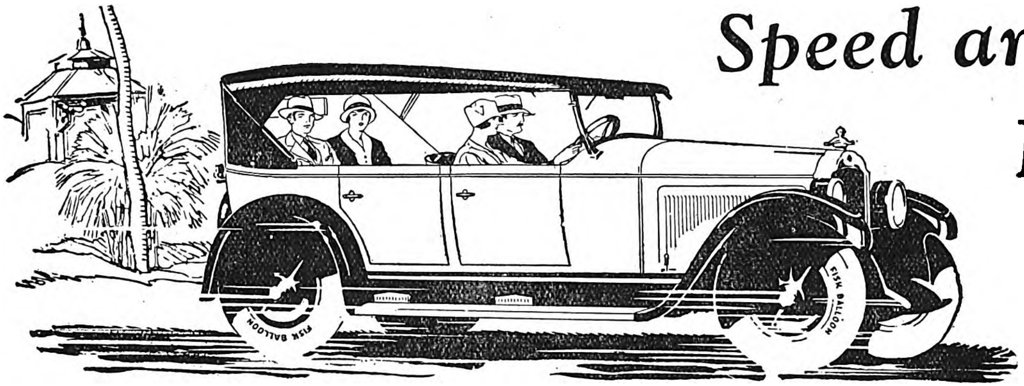

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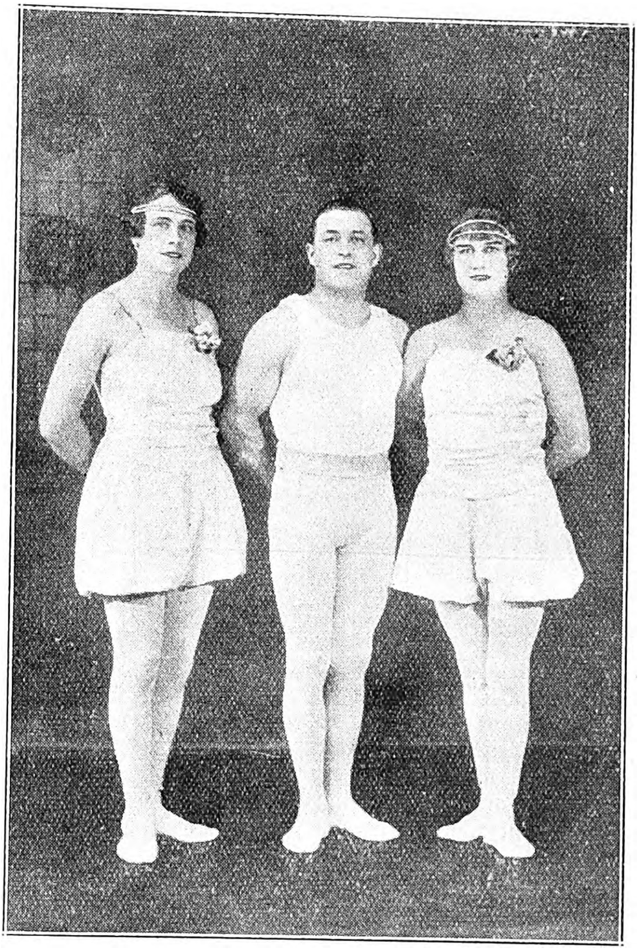
The Dawn Sisters, who will appear at the Orpheum, Johannesburg, on October 18th.

[Photo: Jane Plotz.



The Nicoletos, with their wonderful aeroplane act, will be at the Apollo, Germiston, on that date.

[Photo: Jane Plotz.

Conrad Nagel and Baby Ruth.

Where the Film Players go for their Vacations.

Wallace Beery has a cabin in the high Sierras of California, and spends all his wakeful hours fishing and hunting.

Noah Beery prefers the desert to all else. He, with Mrs. Beery and their son, spend days hiking over the sand, camping at night in the coolness of some oasis.

Pola Negri and Clara Bow prefer exclusive Del Monte, California.

Charles Farrell and Richard Arlen choose the peacefulness of Lake Arrowhead, California, to spend their leisure hours.

Florence Vidor selects the cool of the Pacific for her vacation.

Betty Bronson doesn't care where she goes, so long as she can motor.

Raymond Griffith lives aboard his sail-boat, and may be found anywhere between the Los Angeles Yacht Club and Lower California.

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LONDON THEATRES.

"The Constant Nymph."

The great event of this week has been the production of the dramatised version of Margaret Kennedy's best-seller, "The Constant Nymph." I was at the first night, and the play went with a swing which promises a long and successful run. Basil Dean and Margaret Kennedy, joint authors of the play, have achieved what seemed to be an impossibility. They have turned "The Constant Nymph," which had such an enormous success in book form, into a most interesting and moving play. Edna Best, too, in the difficult name part, has added considerably to her reputation by her acting of the Nymph, Tessa.

One of Moving Beauty.

The last scene, in which Tessa dies, after her elopement with Lewis, is one of most moving beauty. One sees at first the home of the dying musical genius, set high up among some continental mountains. His bear-garden of a home, with its illicit loves, its welter of passion, its neglected children, its pettiness, its meanness and, withal, its Bohemianism, is made into a living picture. Sanger, the chief character in the book, you never see, but his influence on the lives of all the others dominates the play. When the young musician (well acted by Mr. Noel Coward) marries an English wife and tries to be domesticated, the inevitable, of course, happens. On the night of his triumph as composer and conductor at Queen's Hall, he bursts the bonds and runs away with the young girl, Tessa, who has always loved him. The scene in the artist's room at Queen's Hall is very skillfully managed. Cathleen Nesbit, as the cold English wife, added another success in acting to those gained by Miss Best and Mr. Coward.

Fifteen Calls.

There were fifteen calls at the end of the play, when Margaret Kennedy said her "Thank you's" to the audience very prettily and Edna Best shyly answered to the loud calls of her name.

Edna Best.

Thy Name is Woman.

The play lately produced at the Criterion, "Thy Name is Woman" is still proving that artists who have been brought up in musical comedy must not necessarily confine their energies to that branch of theatrical art for ever. Th artist who makes thi proof is Heathe Thatcher, whose fai head and charmin face you see here i the photograph. Sh and Norman McKin nel, the two chie actors of the play make it well worth second visit.

Heather Thatcher.

New Pyjamas.

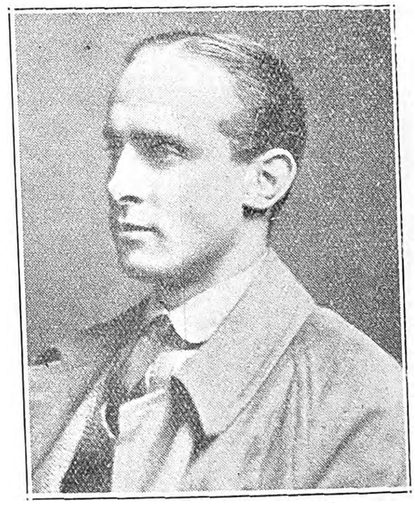
Heather Thatche wears in one act a intriguing pair of th new fashioned sati pyjamas, and I hea that many leading lights of society are following in he wake and choosing night attire of the same pattern.

At the Garrick.

Another new play this week is "Easy Come Easy Go at the Garrick. This is a farce which runs along the road that most ordinary farces have travelled since farces began It does not offer anything new or original to the theatrica world, though such fine actors as Sam Livesey and Charle Heslop, never fail to be excellent and amusing. One the leading parts is played by Eve Gray, a young actres from Australia.

Nicholas Hannen.

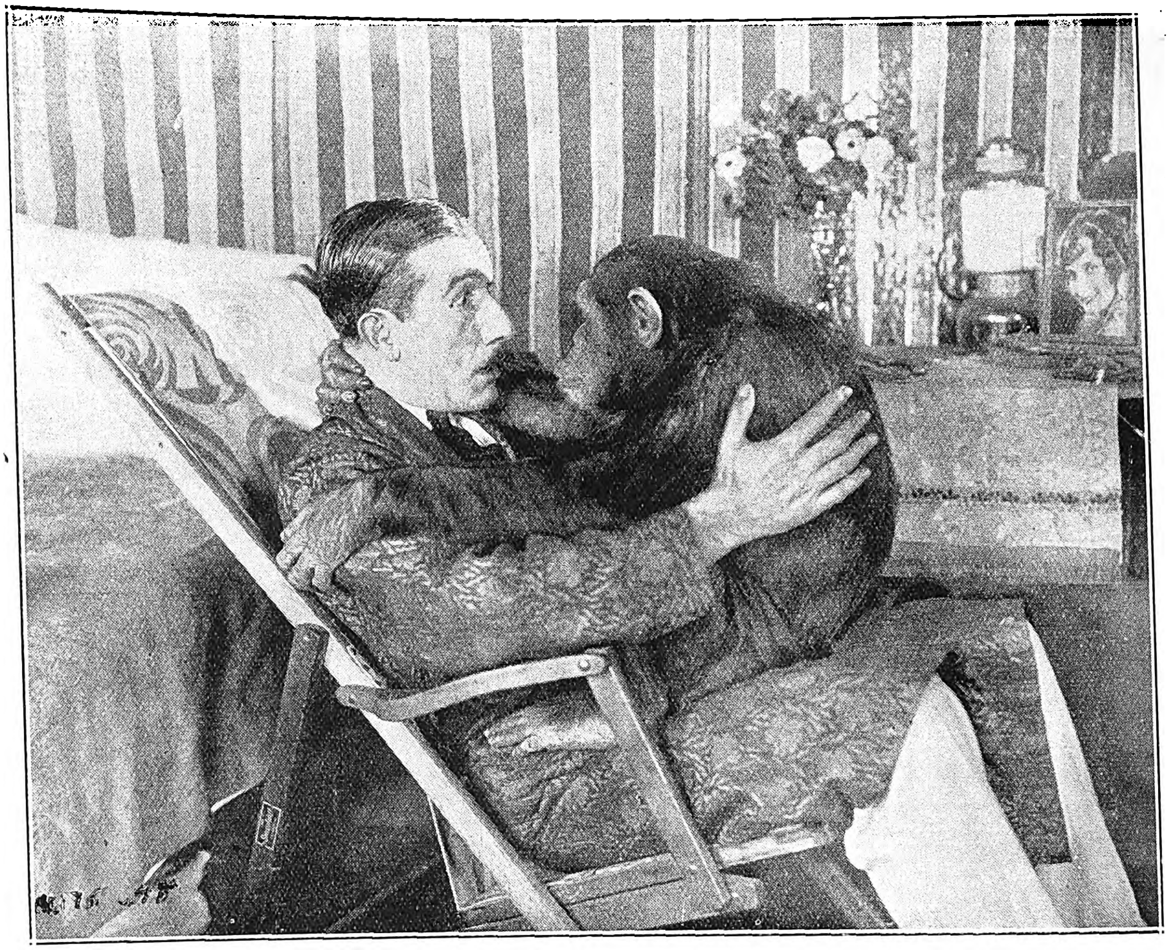
The original of this photograph is Nicholas Hanne who has touched the height of his acting career in h portrayal of the lead ing part in Joh Galsworthy's new pla "Escape." I hav seen Nicholas Han nen play many parts and in all of them even those which wer totally unsuited t him, he showed suc subtlety of though and such keenness o application that hi performance has neve been less than exce lent. It is ver pleasant to see a actor who deserves s well of dramatist getting at last a pa worthy of his powers The whole play which is amazingly like the unwinding of a film, owin to its many photographic scenes, centres round th part of a criminal who escapes from jail. Mr. Hanne portrays very admirably the hunted convict. The pleasure at being free again, the eagerness to escape detection an begin life afresh, the gradual fear of the hunters and th eventual giving up of freedom, were all excellently pointe out by the acting of Nicholas Hannen. The London stag is lucky to possess such an artist.



Nicholas Hannen.

Mr. Coward is energetic.

It was interesting to remark that close to the Nev Theatre, where "The Constant Nymph" is playing, a pla of Mr. Coward's—"Easy Virtue"—at The Duke of York was running, and another play of his, not far away, at th St. Martin's Theatre—"The Queen was in the Parlour"— was playing to packed-houses; while half-way between th two, he was acting as the leading man in a third theatrica success. No one can say that for his 26 years Mr. Cowar is not energetic.



A strange pet in "California Straight Ahead."

Marie Tempest.

Talking of actresses, Marie Tempest has achieved the highest notch in the stick of importance—I should think. The new posters which shine from every hoarding simply say "Marie Tempest. Criterion Theatre." That's all. The name of the play doesn't matter. Who cares what the play is —when she is playing. I haven't seen a single young actress in England who has as much charm and personality in her whole body as Marie Tempest has in an eyelash. Yvonne Printemps has it—but she is a Frenchwoman. The play is becoming more and more the thing—in England, at any rate and an actress is only good when she makes herself cleverly subordinate to it.

Marie Tempest.

May McAvoy.

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Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING OCTOBER 18TH.

Tivoli, Capetown.—(Opening Wednesday, October 20th.) Rigoletto Bros. and Swanson Sisters, Herschel Henlere.

Empire, Johannesburg.—Bert Ralton's Band, M'Lita Dolores, Tex McLeod, Edna Maude, Cyril Shields and Assistant, Irene and Hearne, Chris. Richards, The Doves.

Orpheum, Johannesburg.—Jack Lane, Dawn Sisters.

Grand, Pretoria.—Scotch Kelly, The Brennans.

Criterion, Benoni.—Delysia Stronganoff Quartette.

Criterion, Durban.—Dalton Sisters, Wright and Marion, Ted Huxter.

Apollo, Germiston.—Donald Stuart, The Nicoletos.

Vaudette, East London.—Johnny Moore, Jenny Roy.

His Majesty's Theatre, Johannesburg.—1926 Comedy Company in "Roockery Nook."

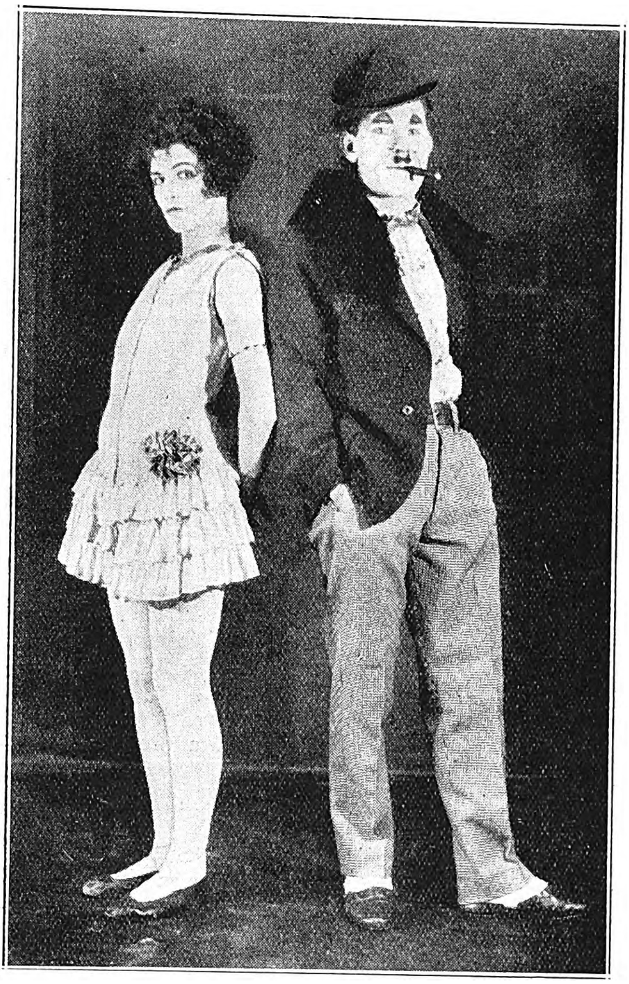
Standard Theatre, Johannesburg.—Photo-play, "The Only Way."

Theatre Royal, Durban.—Guy Bates Post, supported by a specially selected Dramatic Company, will present "The Masquerader" and "The Bad Man."

Opera House, Capetown.—"Mercenary Mary," Musical Comedy Sensation of 1926.

Opera House, Pretoria.—Nathan Isaacovitch and Company of Yiddish Players in:—Monday, October 18th, "The Forced Wedding"; Tuesday, October 19th, "The Three Brides"; Wednesday, October 20th, "The Roumanian Wedding"; Thursday, October 21st, "Heartless People."

Savoy Theatre, Benoni.—Nathan Isaacovitch and Company of Yiddish Players in:—Friday, October 22nd, "The Forced Wedding"; Saturday, October 23rd, "The Three Brides."



Irene and Hearne, whose amusing cycling act is gaining much applause at the Johannesburg Empire.

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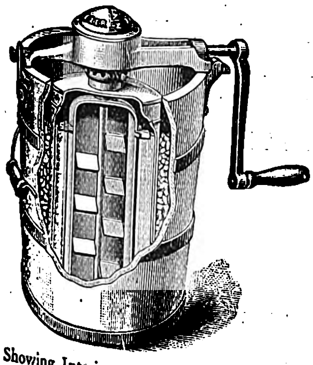

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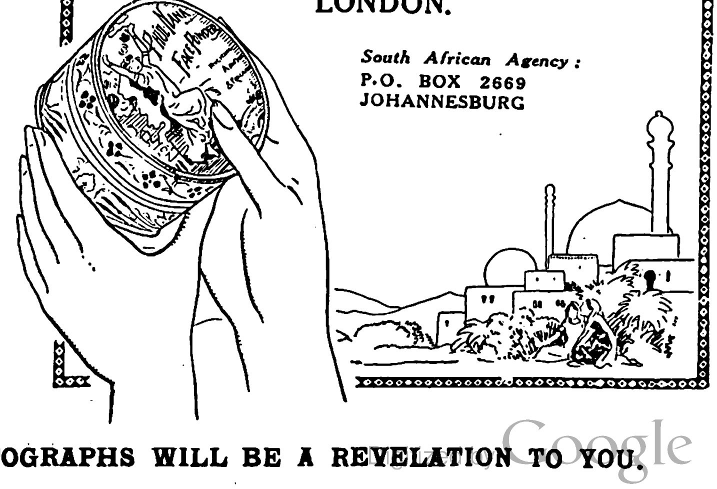

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Racing Notes.

By *"Observer."*

Mr. B. Malk, the well-known importer of thoroughbred horses, has returned from a trip to Australia.

After Kherifend, starting second favourite, had run unplaced in the Merchants' Handicap, an enquiry was held and the explanations accepted.

C. B. Clutterbuck, late of the Rand and Bloemfontein, and now domiciled at Durban, won three races at Clairwood on Saturday. Signaller, Hemstitch and Polysponsor did the necessary.

W. Holme has gone to Capetown, where he will be attached to E. Shaw's stable.

Mr. J. E. Bigwood, the newly appointed judge at Auckland Park, who recently sustained a broken leg, hopes to be out and about again in a fortnight's time.

Up to the present time Mr. E. J. Cook has secured an entry of 138 yearlings for his annual sale, to be held at Easter next. Sir Abe Bailey, with a draft of 26, is the biggest contributor.

Mr. Henry Smith, one time a prominent owner but now out of the game and farming in the Potgietersrust district, has resigned as a steward of the Johannesburg Turf Club. This leaves two vacancies to be filled, the other being due to the death of Mr. E. J. Sievwright.

G. Nicoll was the most successful jockey at the recently concluded Spring Meeting, his four winning rides including the Goldfields and Transvaal Handicaps on Earley, and the Merchants on Policeman.

Rampion, the champion three-year-old of Australia, has won all three of the races for which he has been saddled this season. These were the Hobartville Stakes at Warwick Farm, and the A.J.C. Derby at Sydney, and on Saturday last the Caulfield Guineas. Rampion's next mission is at Flemington, where the looks to have the V.R.C. Dehby at his mercy and a very good chance of annexing the £10,000 Melbourne Cup, which is to be run on Tuesday, November 2.

Final acceptances for the £3,000 Capetown Metropolitan Handicap, to be run on Saturday, October 30, are due at noon on Wednesday next. Of the Rand horses engaged, Bird of Prey, Jubilant II., Moosme, Vibration and Fire Escape have already left for the scene of action.

While Undulate, winner of the first race of the season at Turffontein, is by Wavy, Pamela, who triumphed in the corresponding race for fillies, is by another old-time champion in Pamphlet. Pamela, bred by Mr. Albert Lavenstein, is out of the half-bred mare Melton Lena, and she is the first of Pamphlet's stock to win a race at Turffontein. Undulate, bred by Mr. C. A. Hadley, is out of Ormington, by Pietri.

Policeman, the ready winner of the Merchants' Handicap, is owned by Sir Abe Bailey and trained by Fred Murray, who, later in the day, won a race with his own gelding Figaro. Originally, Mr. Jas. Butler, an executive steward of the Jockey Club, bought Policeman as a yearling for 150 guineas. Sir Abe wanted to win a Governor-General's Cup at a Summer Meeting, and paid £500 for the colt, who failed in his mission, the cup being won by Polinique. Since then, however, Policeman has returned his purchase price with interest, having won four races, including two of the value of £400 each, for his present owner.

After Genteel's erratic behaviour at the post for the Spring Handicap the stewards of the Johannesburg Turf Club ordered their veterinary surgeon to take blood slides and a sample of the gelding's saliva. These were forwarded for a medical analysis, and it is understood that the tests revealed nothing. It was, however, in the circumstances a very wise precaution for the Turf Club stewards to take, and their report on the whole affair will in due time be considered by the executive stewards of the Jockey Club, and doubtless published in the official Racing Calendar.

Sir Henry Hall, whose horses are trained at Capetown by G. Dunkling, has sent out two of the most consistent two-year-old selling platers of the current English season. These are Honpleur, by Honey Bee—Miss Freda, who in ten starts won six times, was second once, and thrice in third place: and Globula, by Flying Orb—Tamarisk, whose record reads nine starts for six wins, a second and two fourths. Globula is a half-sister to the hardy and aged Tamil, now racing at Durban, and the last time she won she cost the stable 800 guineas to buy her in. Sir Henry Hall is also the owner of Fair Castilian and Silvio, both of whom are engaged in the Metropolitan Handicap, and the latter, who was one of the horses Jim Russell selected and sent over from the Argentine, is a likely winner of the race.

Exceptionally good entries have been received for Saturday's meeting of the Pony and Galloway Club, the card of seven events to be presented on Saturday being by far the best the Club has enjoyed for many a day. The one small field is that of the Pony Handicap (A), but as a compensation there is sure to be a big muster in the other races, the Maiden Horse Handicap especially. The following might run well:—

1.15 p.m.—Trial Galloway Plate. Four furlongs.
1, Polymelia; 2, Landmark; 3, Grand Canon.

2.0 p.m.—Pony Stakes (B). Five furlongs.
1, F. Potgieter's elect; 2, Orkaan; 3, Sonia.

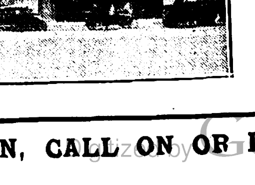
2.35 p.m.—Pony Handicap (A). One mile.
1, Butterfly; 2, Bushy Park; 3, Hood.

3.15 p.m.—Galloway Handicap (A). Six furlongs.
1, Good Ally; 2, Flossy; 3, Poly's Pet.

4.30 p.m.—Maiden Horse Handicap. Five furlongs.
1, Cruiser; 2, Polyperro; 3, Preference.

4.30 p.m.—Maiden Horse Handicap. Nine furlongs.
1, Cargire; 2, Rural Fellow; 3, Nathan.

5.5 p.m.—Galloway Handicap (B). Seven furlongs.
1, Heather; 2, Fare Thee Well; 3, Sybil M.



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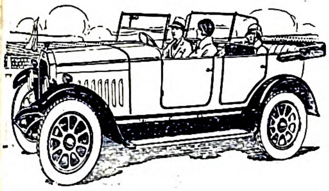

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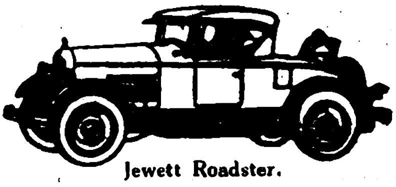

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STAGE & CINEMA.

Vol. XX. No. 586. Wednesday, October 20th, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6d.

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Rookery Nook.

I shall never forget the first night of "Rookery Nook" at His Majesty's Theatre, Johannesburg, it was such a wonderful tonic. There we sat, surrounded by a crowded house, hemmed in by people who laughed and laughed, wiped their eyes and laughed again, and to whom some of the lines even were lost, drowned in laughter.

Ben Travers is certainly one of the benefactors of the world, for the finest cure for all ills is laughter.

For pure enjoyment you cannot beat "Rookery Nook," and that says everything.

The story has appeared in print so often that one will not go over it all again. In the oak panelled lounge with the gallery round the top, with its Chinese cabinet, its pewter, its "Cries of London" on the walls, with its inviting looking chintz-covered couches and deep window seat, there was enacted pure farce—farce played with all the seriousness that makes for perfection. There was "Gerald Popkiss" (Eric Cowley), a prince of silly asses, of whom his sister-in-law, the very proper "Gertrude Twine" (Marjorie Battiss) said, "if *he* doesn't go wrong, his car does." "Gerald," a priceless piece of acting, never overdone, always inane and absurd, always very earnest in his endeavours. Then his cousin, "Clive Popkiss" (George S. Wray), cultured, debonair, the *real* man with a lover-like quality in his voice for a pretty girl, George is once more the idol of the ladies in the audience. And to this pair came "Rhoda Marley" (Olive van Eyssen) in the daintiest of pink pyjamas, and Miss Van Eyssen gave us an attractive little study of a very attractive little lady. In direct contrast was "Poppy Dickey" (Hilda Bruce Potter), a very full-blown Poppy who dared and hoped. And a special word of praise for "Harold Twine" (Charles Mortimer) for a gem of character acting—the weak, vacillating, henpecked "Harold," with the strong-minded wife. Mina Greene certainly did her best work in this country as "Mrs. Leverett," the daily help, with "five children, etc.," and a "husband and what-not." Smaller rôles were capably taken by T. Arthur Ellis as "Putz," Kenneth Gwynne as "Admiral Juddy, R.N.," Naomi Rutherford as "Clara Popkiss," and Molly Burns as "Mrs. Possett."

And once again Philip D. Levard has scored, and given us something worth seeing, worth—we hope you won't misunderstand our meaning—worth laughing at.

C.R.

Guy Bates Post.

Guy Bates Post prefers staging plays that deal with the sweetness of life rather than with the iniquities, and therefore he was eager for "The Climax" to be included in his repertoire for South Africa. "The Climax" is sweet and fragrant, and rather like a charming fairy story. In the tense dramatic moments of the play there are many opportunities for powerful acting, and there is an abundance of comedy in the three scenes. Mr. Post plays the rôle of Luigi Golfanti, an impetuous old musician, and Dorothy Brunton appears as his *protégé*, a young country girl who is training for the operatic stage. Although there is only a small cast of characters, the drama (or, comedy-drama, rather) is said to represent an achievement in production and casting, for three of the characters have to be muisicians. Mr. Post himself is a gifted pianist, so the rôle of the old music master fits him like the proverbi glove. Dorothy Brunton, who has starred in light ope rôles both in London and in Australia, has to sing thr numbers during the course of the three acts; and Denn Cardan (who takes the part of the old music master temperamental son) plays accompaniments, improvises, a occasionally "dashes off" into Chopin and Rachmanino The only unmusical rôle in "The Climax"—that of provincial doctor who loathes the stage and everything co nected with it—is played by Gerald Pring. "The Climax will have its Johannesburg *premiere* at His Majesty Theatre next Monday night.

The Neilson Terry's Honoured.

Pretoria was the last port of call in the Union South Africa's favourites, Dennis Neilson-Terry and Ma Glynne, and Pretoria certainly never left them in moment's doubt as to their welcome, for there was n an empty seat in the house for the whole season.

And, crowning honour, His Excellency the Govern General and Princess Alice came twice during the wee and expressed their great pleasure at the plays.

Now the company are in Bulawayo and opened th season there yesterday, and will play until the 23r Salisbury comes next, October 25th to 30th; Umta November 1st and 2nd; Gatooma, November 4th; Que Qu November 5th; Bulawayo, a return visit, on November 6t for one day, and the Victoria Falls on November 9th a 10th as a finale.

"Mercenary Mary."

I thought you'd just like to know that "Mary" ope at the Opera House, Capetown, on October 19th.

The Empire.

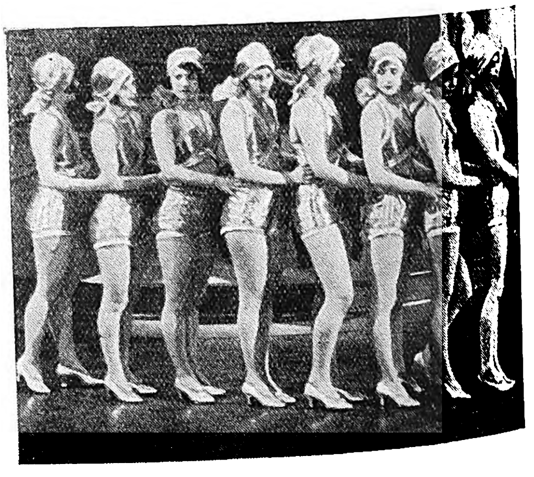
Three new acts at the Empire, Johannesburg, this wee and still on the programme old favourites, such as Be Ralton and his Havana Band, Tex McLeod, Cyril Shield Irene and Hearne, and Edna Maude, who, by the wa gives us new dances, including a fine rendering of "T Opium Smoker's Dream of Youth," one of the best thin she has done in South Africa.

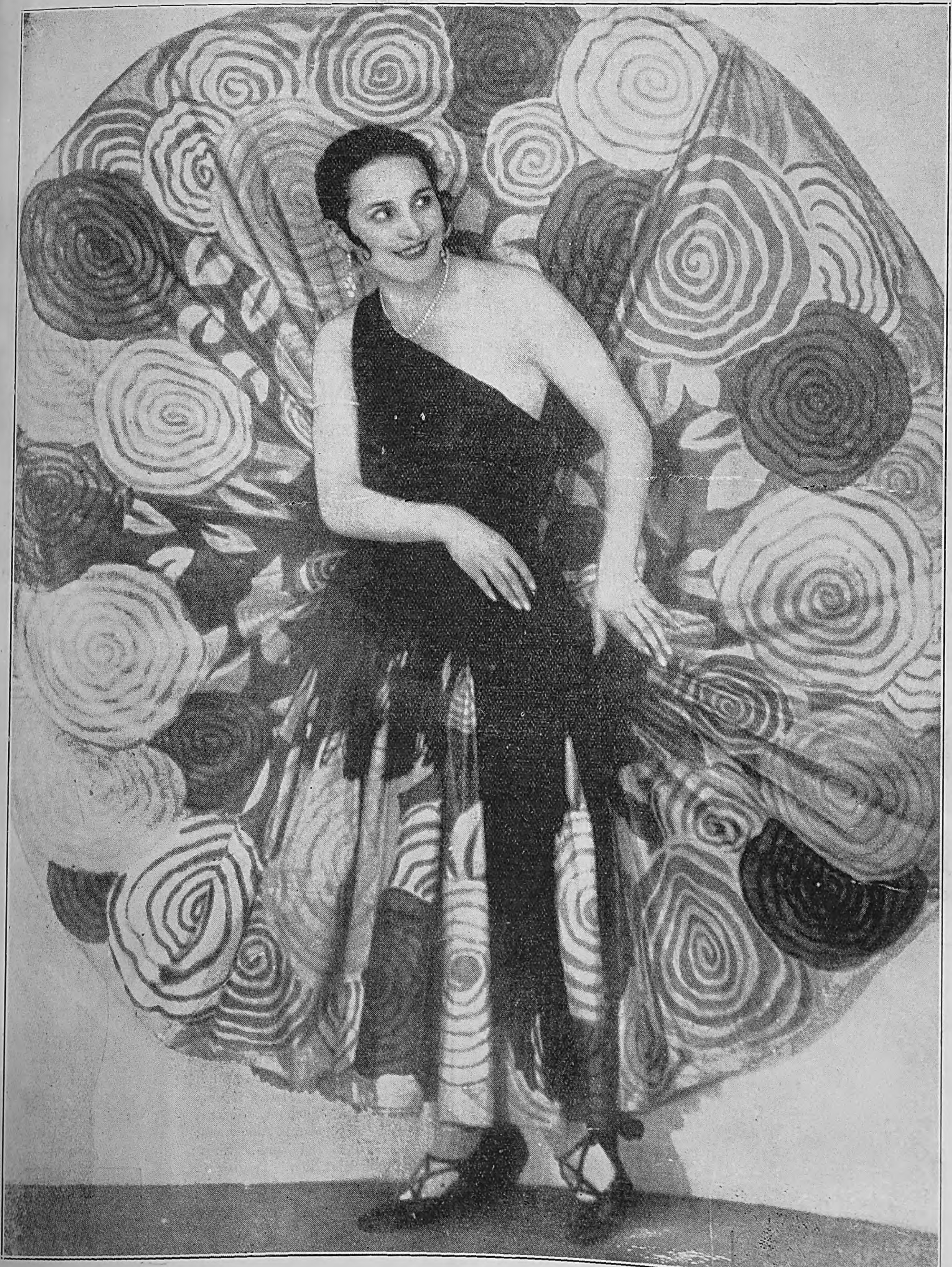
Of the new acts, Chris Richards is a comedian, wi became a favourite at once with his eccentric dancing a facial expressions.

The Doves are a pair of fine gymnasts who do son excellent trapeze work.

M'Lita Dolores, the Anglo-French actress, sang son catchy numbers, and gave an exhibition of the Charlest with Bert Ralton that was appreciated by a crowded hou on Monday evening.

C.R.





Terpsichore, the famous dancer, who arrives in South Africa in November.

LONDON THEATRES.

A quarter of an hour fast.

As usual, plays are coming and going like the tide. The one that seems most likely to remain firmly fixed for some time is "The Constant Nymph." There was great dismay at the theatre the other night when the members of "Nymph" company were called for their first entrances ten minutes earlier than usual. However, each artist concluded that his or her watch must be wrong, and the play opened to empty stalls, though the gallery and pit were full. Soon the people who had booked stall seats began to arrive with great chatter and rustling of cloaks, and it was then discovered by the horrified stage manager that his watch had been a quarter of an hour fast, and he had rung up the curtain fifteen minutes too soon. However, the play soon got into its stride, and continues to be not only the most popular, but the best acted play in London.

Edna Best.

A Charming Actress.

Here you have a photograph of Edna Best, who plays a leading part in it. Her work as "The Constant Nymph" is the best I have ever seen her do, and a vast improvement on all her former acting.

Noel Coward.

And a Young Man.

The young man you see just here is Noel Coward, who plays the part of the hero. Here, again, the acting is well-nigh perfect, and Mr. Coward is showing us depths of sincerity which have hitherto been unplumbed. He has already achieved fame as author and actor, and one wonders what new laurels are waiting to be picked by this versatile young man.

"Easy Come, Easy Go,"

The crook play I told you about last week, has been withdrawn and has given place to Jefferson Farjeon's new play "After Dark." This author, you may remember, has to his credit another successful play, "Number 17," in which Mr. Leon M. Lion, who was so popular in South Africa, gave a marvellous performance not very long ago.

The Son of a Sheik.

Long, long queues have been waiting outside the doors of the New Gallery Kinema before every performance of "The Son of the Sheik." This is the last film made by the late Rudolph Valentino, and the crowds who go to attend it testify to the fact that, unlike most departed screen idols, he is not to be quickly forgotten. I noticed girls and women weeping as they came out from seeing the performance, and many of them rejoined the queues and went to the next session.

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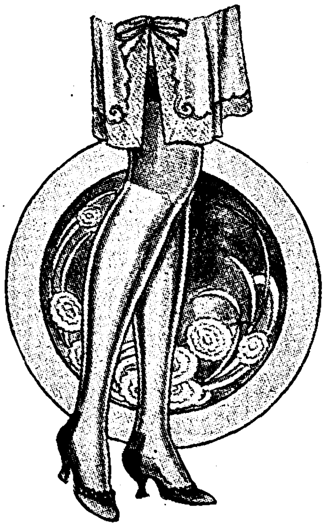

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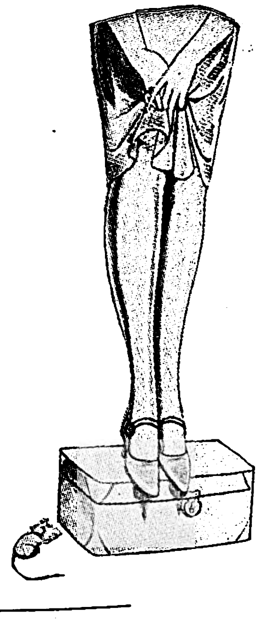
5/11



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8/11

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Winnie Melville.

I'm a little bit fonder of you.

"Mercenary Mary" has sung "I'm a little bit fonder of you" for the last time at the Hippodrome, and it was with the feeling of regret for the loss of an old friend that we watched her departure. However, we are to be comforted with the long-promised production of "Sunny" and, later, "Princess Charming," in which Winnie Melville will play the leading part. You will see by the attached photograph what a very charming person this new leading lady is.

Just a Kiss.

The new musical comedy "Just a Kiss" is playing to packed houses. Vera Lennox as one of the leading women has an originality and charm rarely seen in a musical comedy actress. She has, apart from her singing and dancing, great gifts of comedy, and I should not be surprised if some day she joins the ranks of those musical comedy artists who have gone over to the comedy drama and dramatic stage.

Catherine Dale Owen.

Lead in Anita Loos' Play.

The beautiful blonde girl whom you see in this picture is Catherine Dale Owen, who plays a leading part in "The Whole Town's Talking," a play by Anita Loos, of "Gentlemen Prefer Blondes" fame. She is a typical fair American, Catherine Dale Owen, and has a faint suggestion of an American accent which makes her work very charming.

Ray Griffith started Picture Career in Small Roles.

Raymond Griffith wasn't always a star, of course.

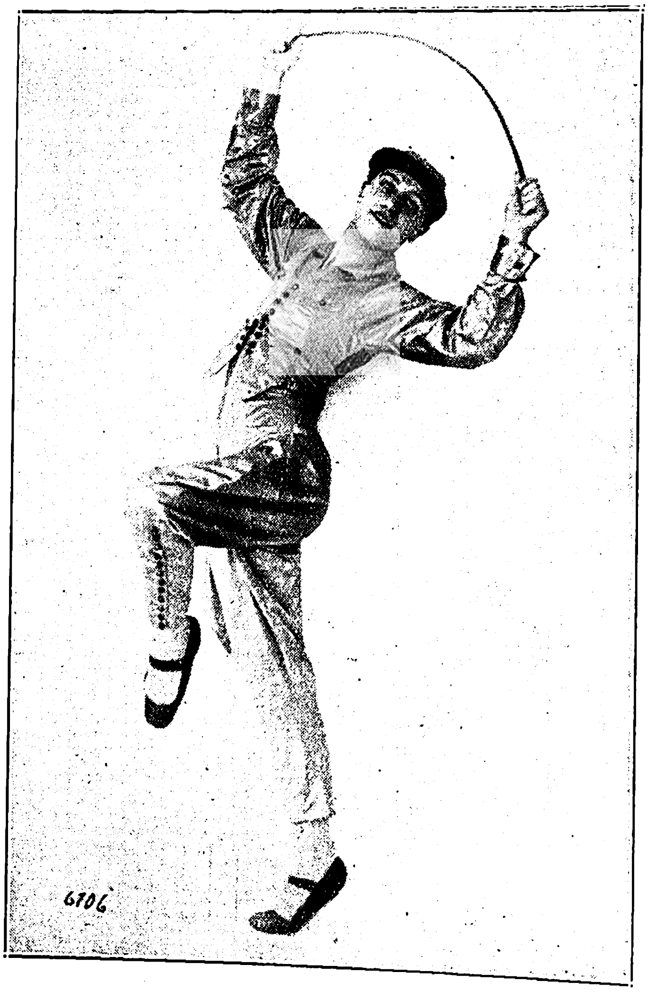
Neither was Mary Pickford or Charles Chaplin or Pola Negri, or any of the rest of the brightest film lights.

In the old days, which in Hollywood means a few years ago, Griffith was playing a small part in a picture by a man who probably knew his business but whose sarcastic voice and vindictive disposition made him the best hated man in town.

One morning Griffith walked on the set and learned that the unusual calm and peaceful atmosphere was the result of the director's absence.

"Sick," an assistant told the now famous comedian in explanation.

Nothing trivial, I hope," said Griffith as he turned and walked away.



"Jockey," Leonard Stroganoff.

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"Good Night"
all gone
but more for the morn!

At the Orpheum, Johannesburg.

When Syd Chaplin gets into his nurse disguise in order to foil a gang of desperate rum runners and to save the runaway girl heroine, you are in for the best fun of the season. Go to the Orpheum on October 25th and laugh. The story is all giggles, gags, girls, gurgles, grins and gaiety..

"Good Luck Girl" tells how She got First Job.

Dorothy Sebastian calls herself the "good luck girl." She has applied it to herself especially since she was chosen for the feminine lead in "You'd Be Surprised."

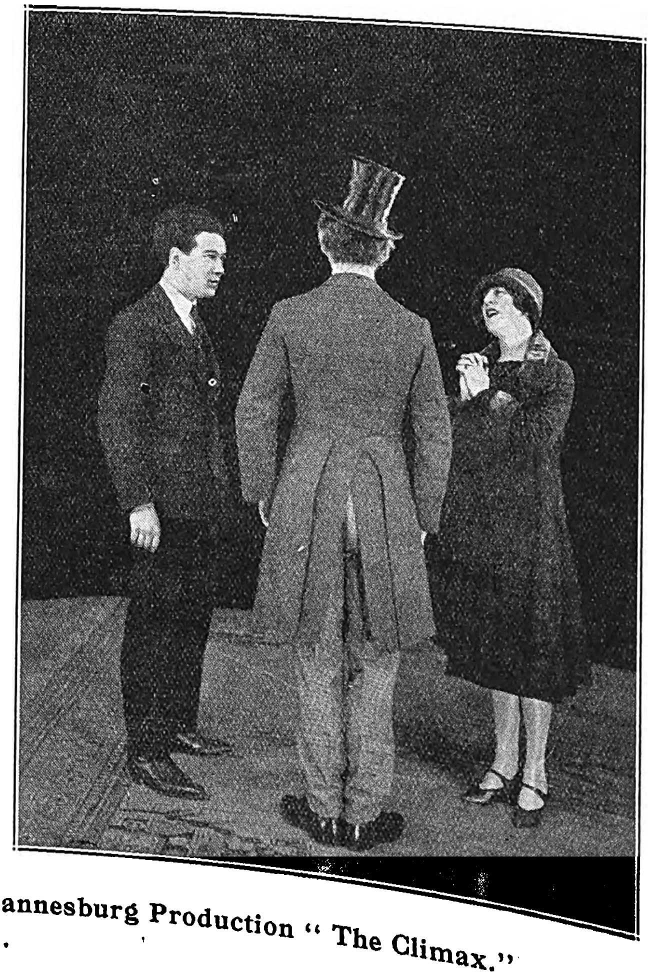
"I got my start as an actress because I didn't know how hard it was," said Miss Sebastian. "I had gone to New York from Alabama, presumably to take a business course. But in addition I took a course in athletic dancing. I heard the other girls talking about this show or that which they were trying to get into.

"At last I decided I would like to try George White's 'Scandals.'" I was so green that I didn't know they had to have the cops out to keep order while George was holding his try-outs. I went down to his theatre at a time when the whole chorus was picked and rehearsing. I got in, and a small man came up to me and asked whom I wanted to see.

"I told him, 'George White.' He said he was Mr. White, and I told him to be himself—that I came from Alabama, where one didn't believe everything one saw—or heard. He finally convinced me he was Mr. White, and after some questions he told me to take a place in the chorus. I stepped in, and held the job.

"Dolores and Helene Costello and Louise Brooks were also in that chorus—they're all in pictures now."

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?



Some of the scenes in Guy Bates Post's first Johannesburg Production "The Climax."

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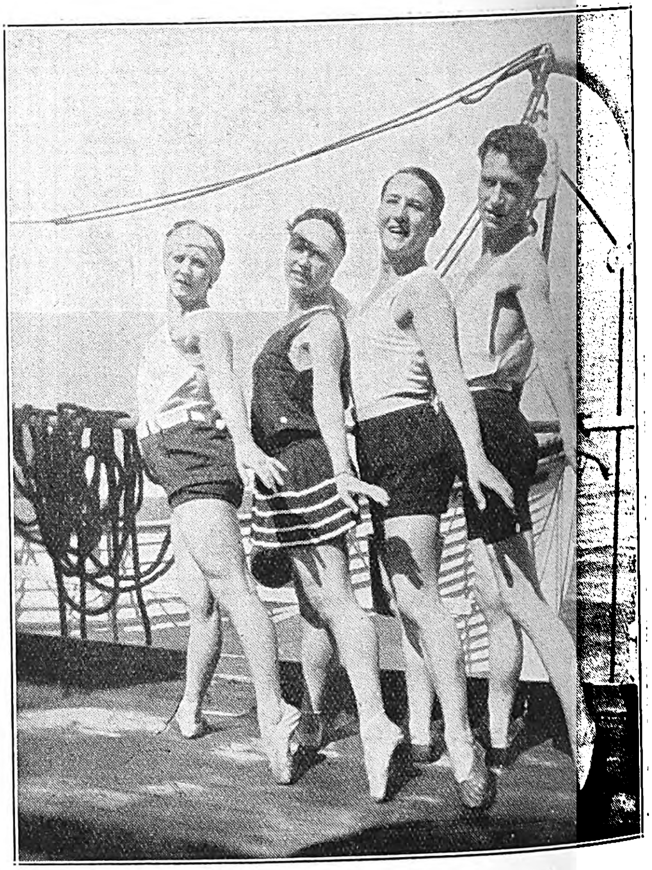


Members of the Delysia-Stroganoff Quartette rehearse every day, even on their voyage out to Africa. They appear at the Apollo, Germiston, on October 25th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

Billy Collier.

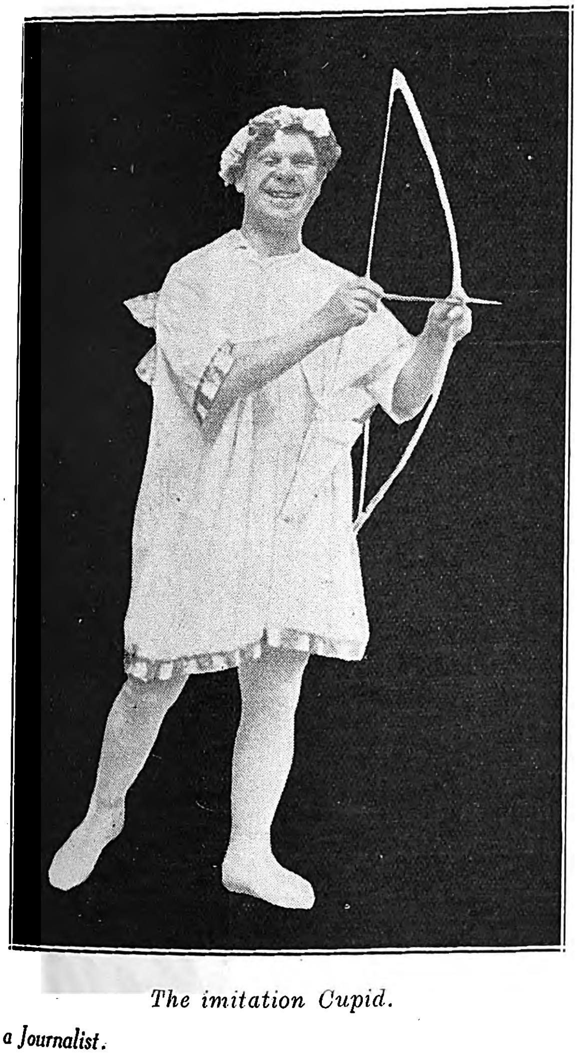
You will naturally find it difficult to believe that the humorous "Imitation Cupid" in the picture has any connection with the suave man in evening dress who is known as Billy Collier. As a matter of fact, they are one and the same person, Billy's humour being in no way bounded by one characteristic.

Regard the Sportive Eye

and the ridiculous dress, to say nothing of the garland of roses, and then think of him in his next costume—evening dress, satin lined cloak and top hat—and you will not fail to recognise the versatility of this artist.

A Pantomime Dame.

Another of his triumphs is the acting of dame parts in pantomime. Mr. Collier endeavours to make his dame more of a portrait than a caricature, and in this way is far more funny and more subtle than the usual dame actor.



The imitation Cupid.

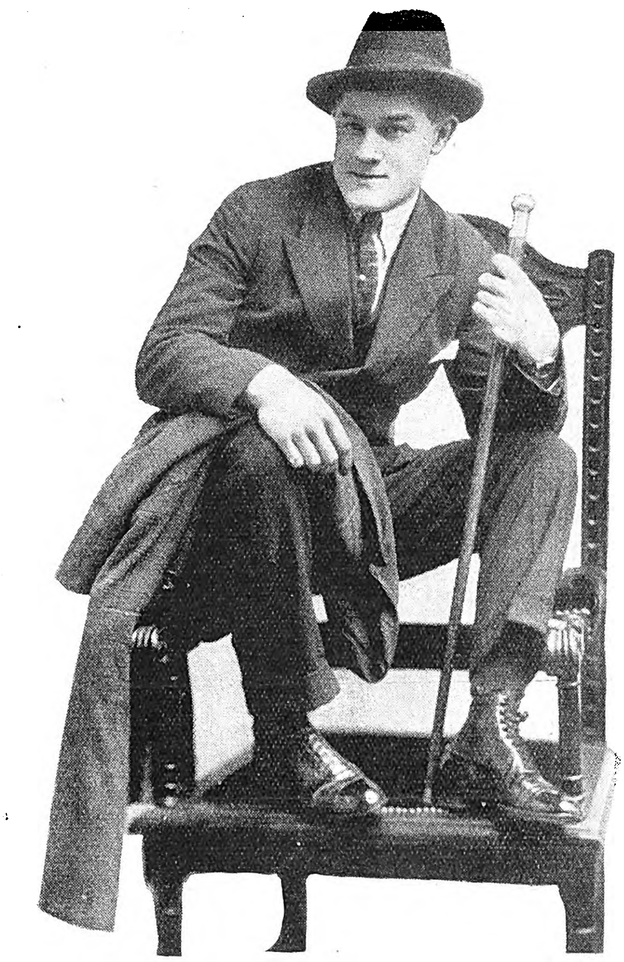
And a Journalist.

To further illustrate his versatility, let me tell you that he is also something of a journalist, and has articles and reviews accepted by leading London papers.

He believes in Variety.

In spite of the dominance of revue over the theatrical world, he has stuck valiantly to variety, believing that this type of entertainment would once more come to the fore. It has done so, and has brought Billy with it on its topmost wave.

Here you have him with his roses and his bow. I do ~~not doubt~~ that he will loose his arrows into all your hearts.



Ted Huxter, coming to the Empire, Johannesburg, on October 25th.

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Mr. J. Stables, of Bamborough, writes:—

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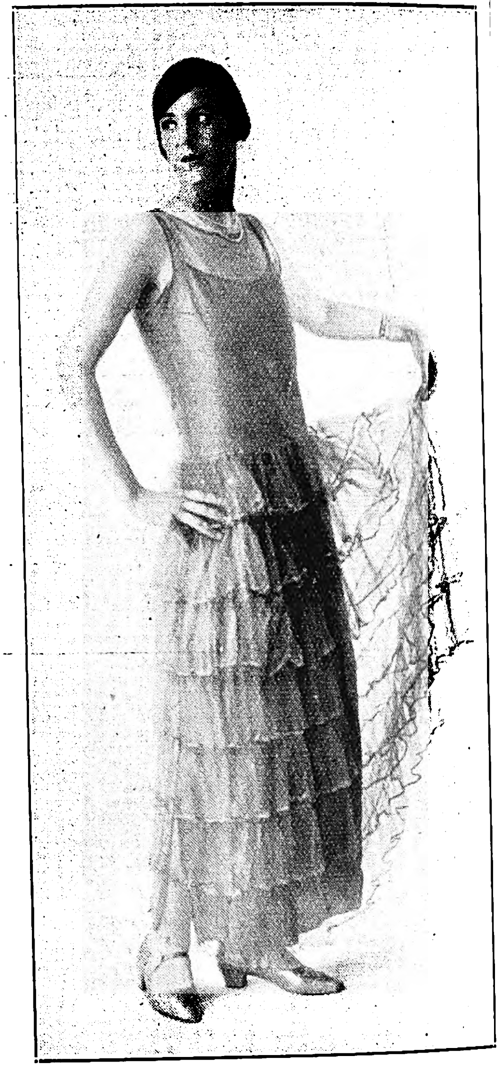
A scene from "Molly O," which will be screened at the Carlton Bioscope, Johannesburg, on October 25th, 26th and 27th.

The feminine part of her audience will be interested in Marion's gowns. She is the feminine half of Bright and Marion, coming to the Empire, Johannesburg, on October 25th. Her ermine cloak is a miracle of loveliness, and in a certain black ballet dress which is strung with white diamonds and worn with diamond heeled shoes, she looks like a little bit of the night turned into a girl. She will do the Charleston for you, and sing America's latest numbers, "Across my Heart, Mother," and "Sweet Child," and I do not doubt that presently you will be whistling them and thinking of Marion just as America has been doing.



Charming "Billy" Barnes, "the talking singer," who is on the programme at the Empire, Johannesburg, wears, ladies, as you can see, some lovely gowns.

[Photo: Jane Plotz.

Jane Wood, who was in South Africa with Maurice Moscovitch, is leading lady in "Prince Fazil," playing opposite Henry Ainley.

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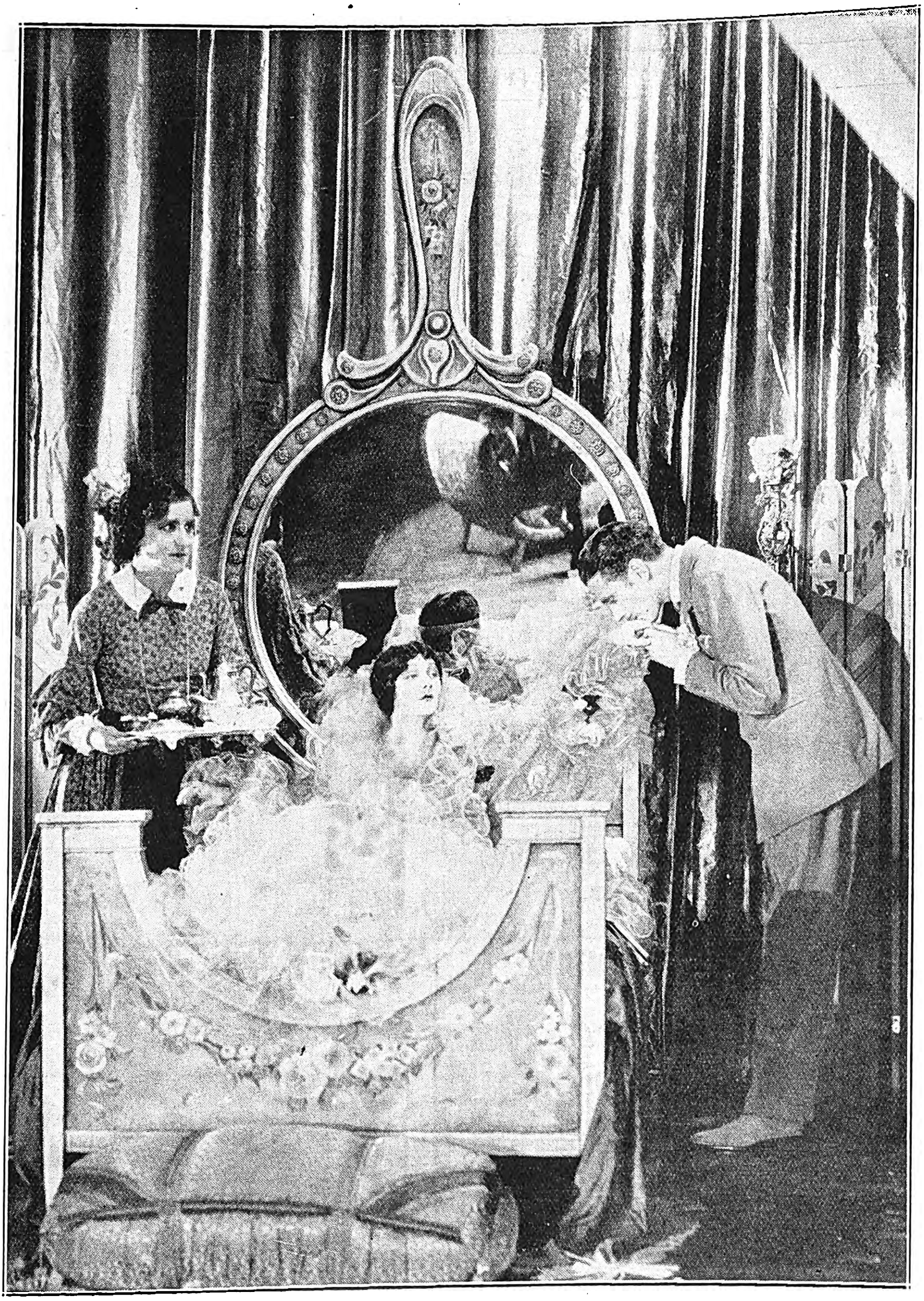

Ladies! when choosing your new suite, what about a bed like this, with a huge mirror at the head? It was made for a film called "The Heart of a Siren."

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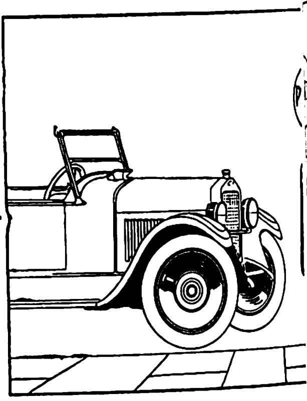

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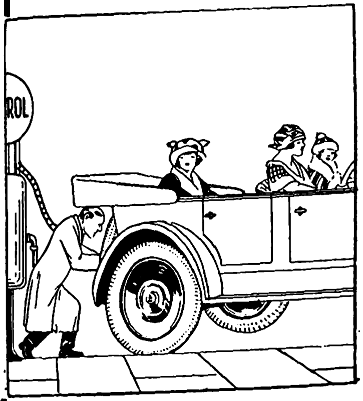

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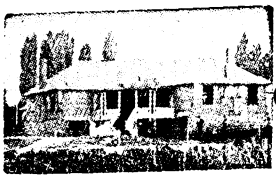

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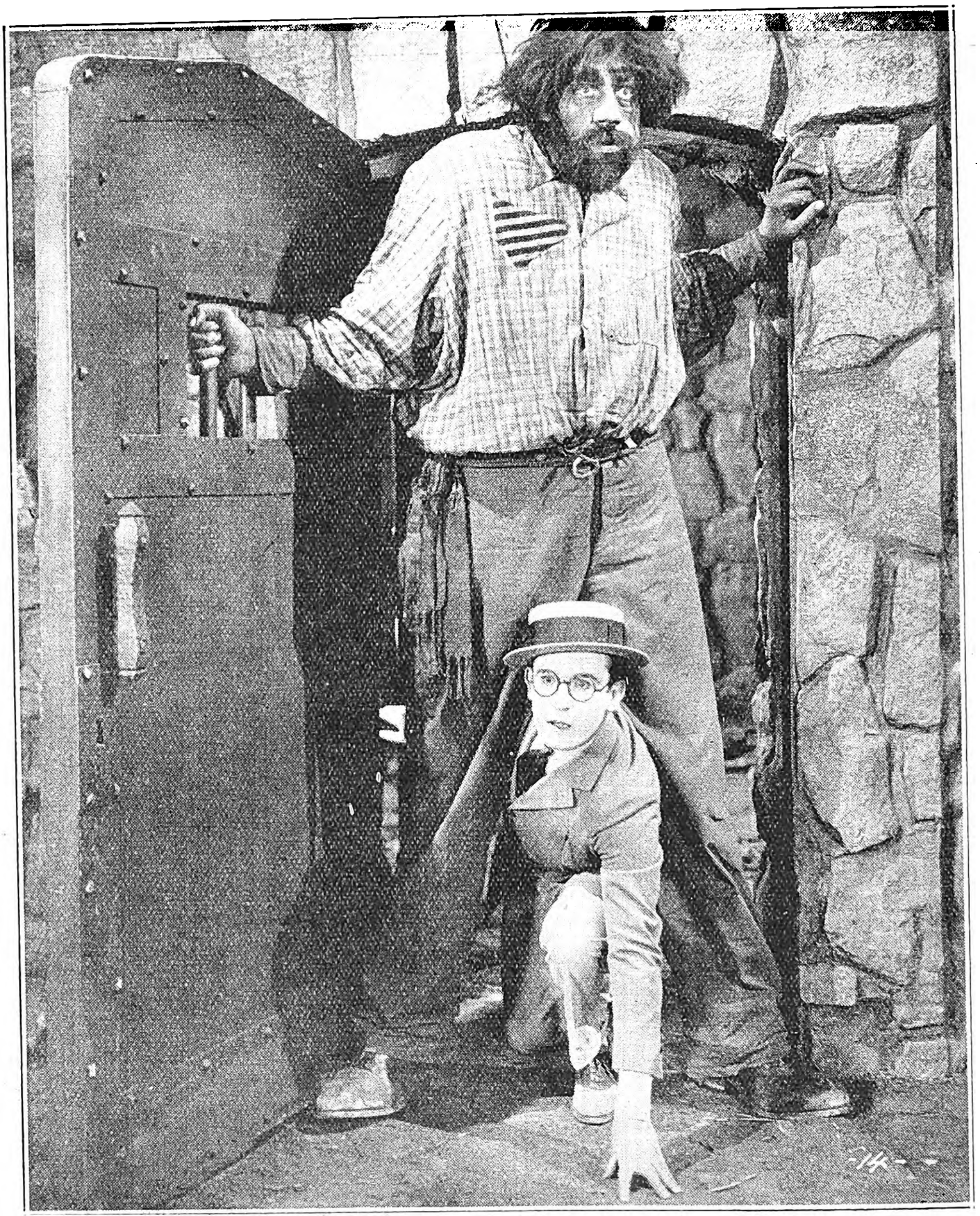
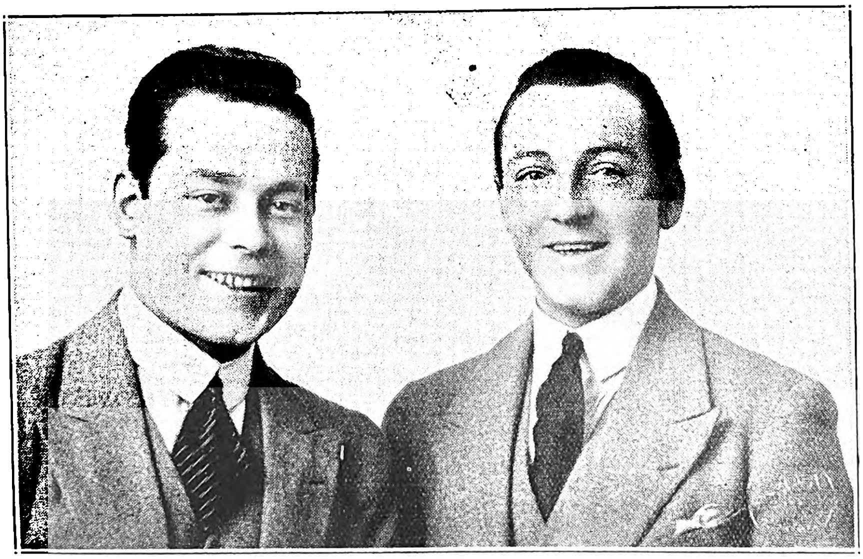


A wonderful moment in " Why Worry? " Certainly, it looks as if Harold Lloyd had something to worry about.



Two cheery lads, Gilbert and Chapman, will appear at the Tivoli, Capetown, on October 27th, their first appearance in Africa.

Vera Tamarowska, one of the dainty dancers in " La Revue de la Danse."

Dancers prefer the Charleston.

By DOROTHY DICKSON, The Musical Comedy Star.

The Charlestoners have got their way at last, says the harming actress in *The Referee.* Now is their chance to xploit the dancing which has aroused so much criticism in e past. For the Charleston is the coming dance. Almost erybody will Charleston this winter.

When the Charleston was first introduced to London an exhibition dance on the stage everyone said it wouldn't and an earthly as a ballroom dance. And yet, after several baret artists have introduced it into our ballrooms as an hibition dance, dancers themselves gradually took it up.

s Fascinating Rhythm.

on won for it innumerable devotees, and that's when the ouble began. For these Charlestoners imitated the move-ents as they had seen them on the stage and in cabaret rformances. And these movements were both flamboyant d grotesque. In fact, the Charleston as we first knew over here, as an exhibition dance, was exactly like the iginal Charleston which is a nigger show dance seen prin-pally in the districts around Charleston. So its unsuit-bility in the ballroom can be readily imagined!

And I really think the cries of protest from the anti-harlestoners were justified in those days. It was only the ovelty of Charleston rhythm that ever allowed it a chance get over the borders of the stage and into the ballroom. ill, once it did get there it managed to stay. Firstly, all e ugly side kicks and wriggly movements which one heard much about were eliminated. Next, the music was owed down a trifle and assisted to reduce the exhaustive fects of a dance so " peppy " as was

e Original Charleston.

ow the feet are kept on the ground the whole time while ncing the Charleston, and the rather too high-spirited taps toe and heel alternating on the floor are banned. It can accomplished in the most concentrated floor space, which all to the good in these days of crowded ballrooms and duced floor spaces for the accommodation of more tables.

The charm of the Charleston is that though it was iginally a separate and distinct dance its steps can be ed as a variation to the ordinary fox-trot. This is the spiration that dancers have been waiting for—rhythm milar to the fox-trot yet with scope for entirely new steps. harleston rhythm *is* similar to that of the fox-trot except r increased accentuation of certain beats, and it is this sistent, haunting new rhythm that inspires the new steps. ox-trotters can Charleston all the time, or they can fox-trot bit and Charleston a bit according to mood.

Novelty is always criticised. Popularity would never tend novelty if there were no criticisms. There has been ough criticism concerning the Charleston. It has been

lamed for Thick Ankles.

uised shins, a malady fictitious or real known as Charles-n cramp, and it has been frowned on and black-listed. ust still we Charleston. It has stolen in our midst as btly as did the fox-trot some years back, and I verily elieve that many fox-trotters who would say, if asked if ey do the Charleston: " Indeed, I never do *that* sort of ncing," often find themselves doing its funny little steps ite unconsciously. They require a great deal of dance xterity, too, and without continual practice one would ver become a good Charlestoner. And there, perhaps, lies e reason for the opposition the Charleston at first received. e are lazy dancers. Our failure to accept anything but the slothful fox-trot of the past few years points to the national inclination to be " left alone " as regards new dances. Dancing is purely pleasure in England, and constantly to be learning new dances takes the gilt off the gingerbread. So the Charleston, even at first, was recognised as

A Possible New Dance

and shunned accordingly. It was not until dancers recognised what a very close relation the Charleston is to their beloved fox-trot that it was considered. They find it easy after a little practice and so do it.

HARLEY DAVIDSON

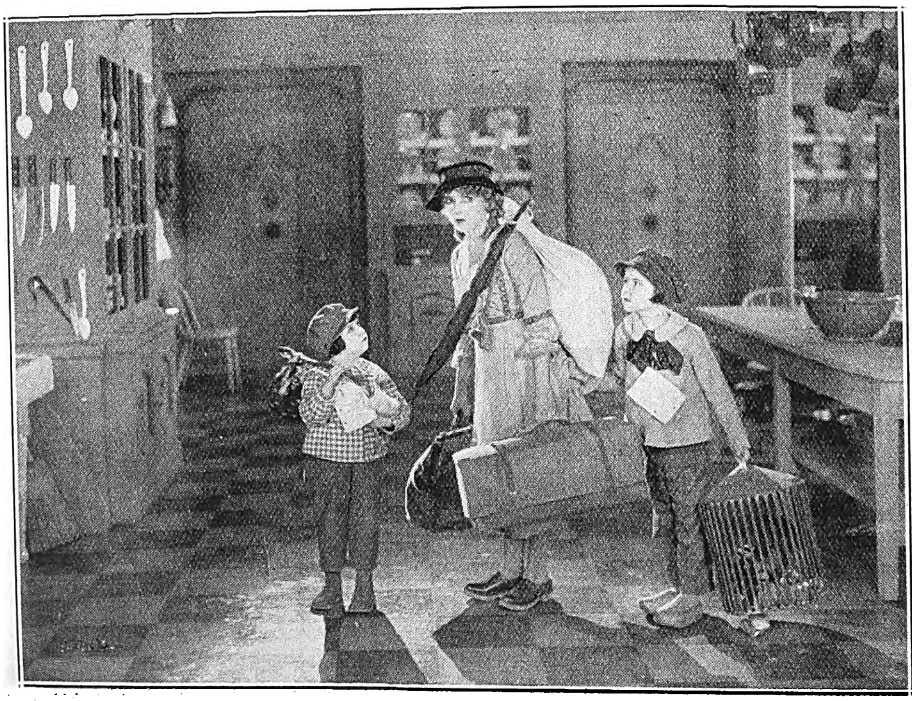
Edna Maude, the dancer, who will appear at the Orpheum, Johannesburg, on October 25th, is an enthusiastic motor cyclist, as you will notice.

GARLICK'S
Cape Town,
The Centre for
MILWAUKEE
Holeproof Hose.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

MEN, DO LOOK—

"The Last Man," according to the Film of that name where the ladies ruled. Somehow, he does not seem



They were all ready for travelling.

Through the Back Door.

When "Through the Back Door," Mary Pickford's fourth United Artists' production, comes to the Alhambra, Capetown, on October 25th, admirers of this winsome and wholly refreshing little star will have an opportunity to view her work from many interesting angles.

As an orphan, then a war refugee, also an immigrant and finally a servant—thus does Miss Pickford step from plane to plane in the social scheme until her true identity is at last revealed.

Because her step-father considered her a burden, because her nurse lied about her, and because her own mother didn't recognise her, she suffered many heartaches and disappointments. Despair and discouragement were her constant companions, but in spite of these she triumphed, and when the climax came she made five persons happy for life.

—AT THIS AND ENVY. . . .

appeared to have a very wonderful time in the world to relish them as Doctors, though.

They had come to consult her about a gown.

The Dressmaker from Paris.

An opportunity to display on the screen the world's fourteen most beautiful girls is provided by "The Dressmaker from Paris," starring Leatrice Joy, which comes to the Carlton Bioscope, Johannesburg, on October 28th, 29th and 30th.

In the story, Billy Brent, a young American officer, meets and falls in love with Fifi (Leatrice Joy), a little shop girl in Paris, but a few hours later they are parted, when he is summoned to the front.

He meets her again in 1925 when, as junior partner in a department store in a small middle west city, he brings Madame Louise, a "Dressmaker from Paris," who has held a very successful fashion show in Chicago, to give the same show at the Emporium ("Madame Louise is really Miss Joy, now highly successful and with a notorious reputation, entirely unearned).

And that is as much of the story as we shall tell you.

This pretty film star appears to be considering the world in general. What are her conclusions, we wonder?

Alfred Stroganoff in his dance, "The Tea Cosy of Munich," one of the items which he will present at the Apollo, Germiston, on October 25th, in "La Revue de la Danse."

The slave girl....

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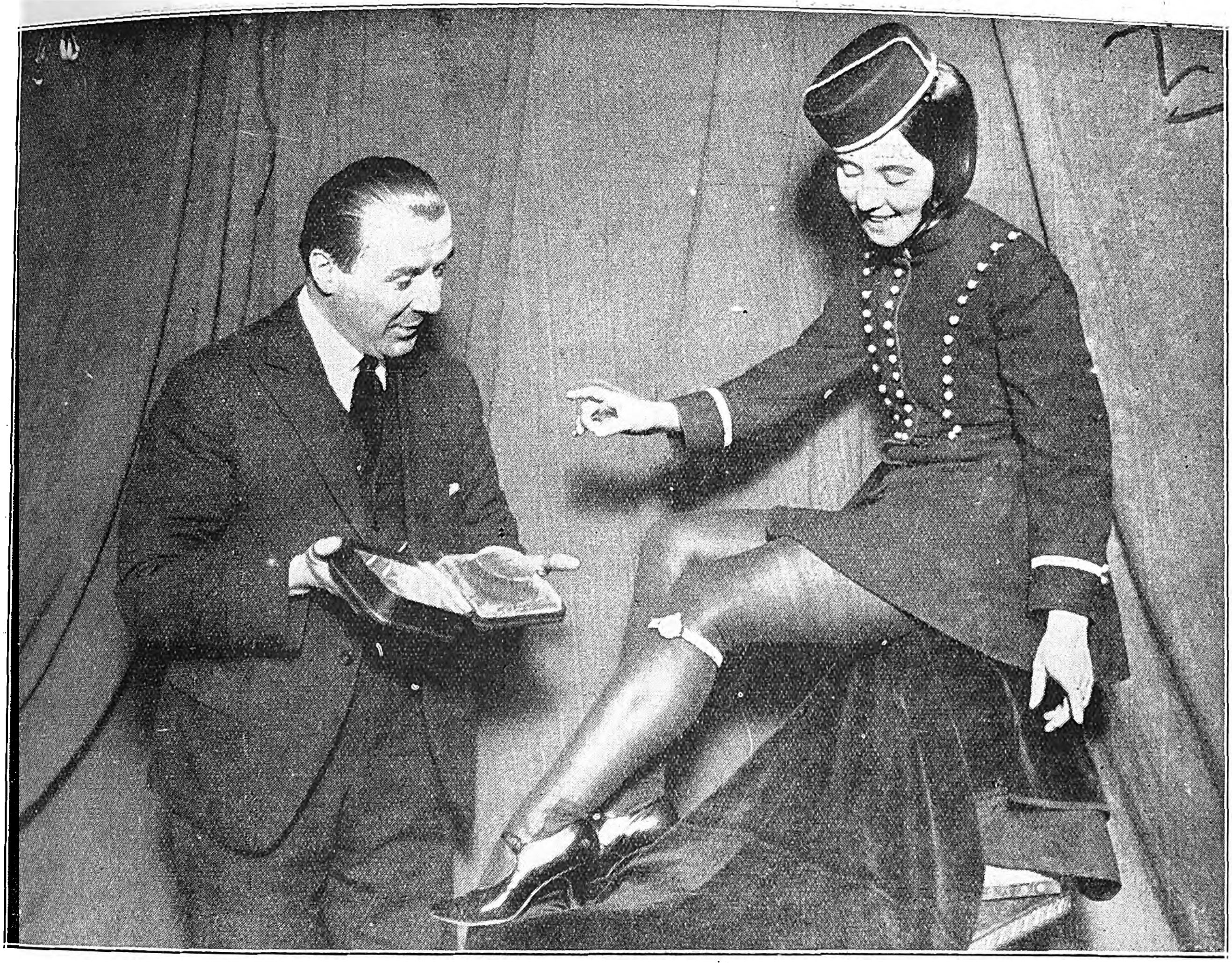


Gus Fowler.

This dainty little lady you see with the watch braceletted below her knee is one of Gus Fowler's chief assistants in the making of magic. You will see the master magician beside her, looking rather amazed at his own powers, for who, having made a watch fly from the velvet case to the knee of a small and vivacious lady, would not be rather amazed, even though he fully understood the magic of the feat?

This is only one of the many tricks which Gus Fowler, the "Watch King," can perform before your eyes.

I have no doubt that the "Watch King" and his sparkling assistant will be welcomed in South Africa, when they make their first appearance at the Criterion, Durban, on October 25th.

Their Favourite Sport.

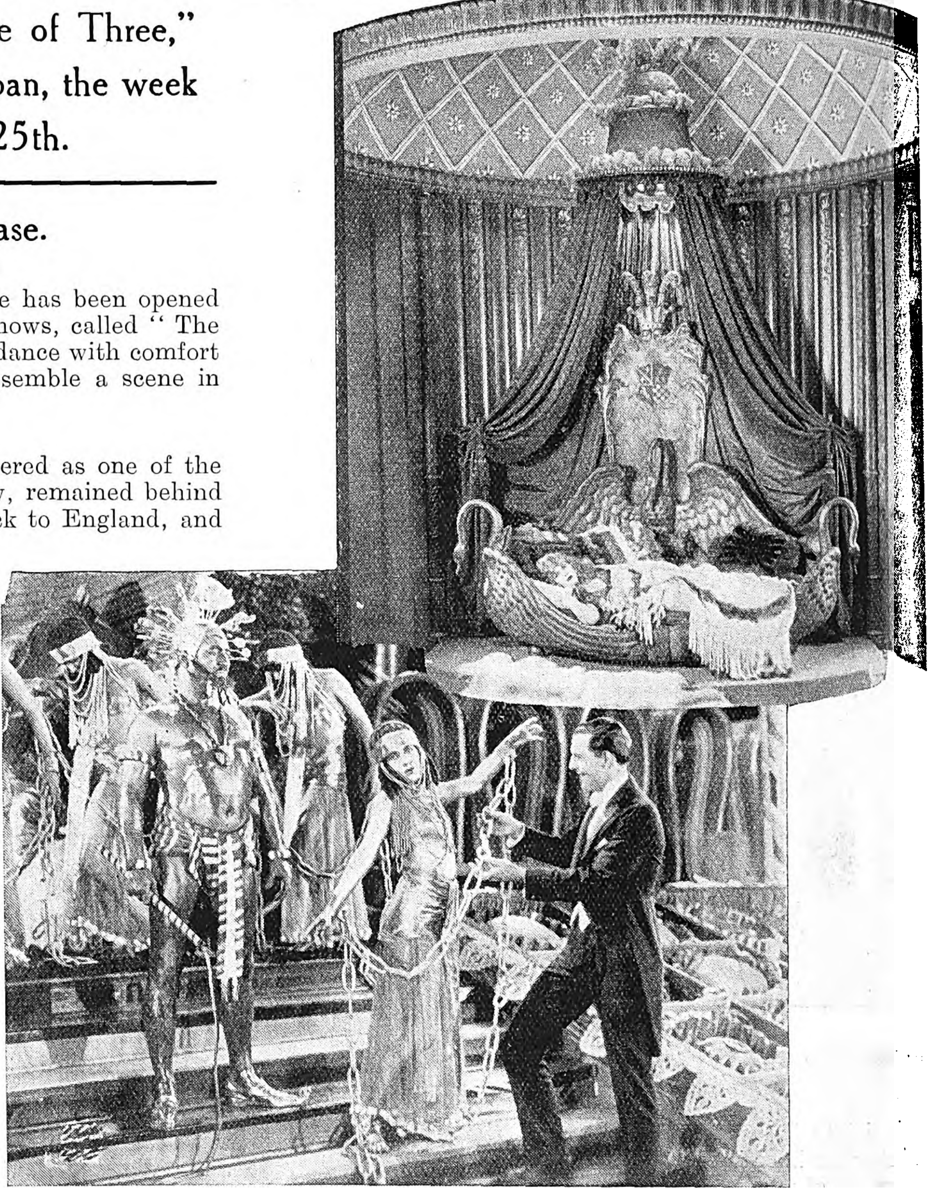
Raymond Griffith	yachting.	Ricardo Cortez	boxing.
Wallace Beery	fishing.	Richard Dix	golf.
Noah Beery	hunting.	Florence Vidor	tennis.
Betty Bronson	motoring.	Bebe Daniels	golf—handball.
El Brendel	baseball.	William Collier, Jr.	football.
James Cruze	swimming.	George Bancroft	swimming.

Tex McLeod.

MILKA & VELMA
SUCHARD'S
CHOCOLATE

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

Scenes from "The Golden Bed," which together with "On the Stroke of Three," will be shewn at Prince's, Durban, the week commencing October 25th.



Just a Moment, Please.

At Melbourne a new Palais de Danse has been opened on the site of Wirth's Circus and other shows, called "The Green Mill." Five thousand people can dance with comfort on the floor. The interior is built to resemble a scene in Holland—canal, water wheel and all.

Thirza Rogers, who will be remembered as one of the talented dancers of the Pavlova company, remained behind in Australia when the company went back to England, and is appearing in a dance speciality in "Tell Me More" in Melbourne.

Ellen Pollock, who is the leading lady of Maurice Moscovitch in his present Australian tour, was in South Africa with Lady Forbes Robertson's company.

Clara Kimball Young, the American film star, has just made her first appearance on the English stage, and opened at the Coliseum in mail week.

A dinner revue was staged in mail week at the Hotel Metropole. Nigel Playfair is responsible for the "review," as it is called on the programme, which lasted an hour, and was performed twice, once almost at the end of the dinner, about 9.30, and once at midnight to allow of folks rolling in after the theatres.

Sir Barry Jackson is to present "Othello" and "The Taming of the Shrew" in modern costume.

Leon M. Lion has just staged "A Queer Fish; a Tantalising 'Tective Tangle," the premiere being at the Grand, Croydon, after which it is intended to bring the play to the West End. Frank Freeman is one of the cast; also Connie Ediss.

Next Week's Calls.

Provisional Tour List for Week Commencing October 25th.

Tivoli, Capetown.—(Opening Wednesday, October 27th) Gilbert and Chapman, Zellini, Scotch Kelly.

Empire, Johannesburg.—Bert Ralton's Band, M'Lita Dolores, Chris Richards, The Doves, Dalton Sisters, Wright and Marion, Ted Huxter, Tex McLeod.

Orpheum, Johannesburg.—Irene and Hearne, Edna Maude.

Grand, Pretoria.—Jack Lane.

Criterion, Benoni.—Cyril Shields and Assistant, The Nicoletos.

Criterion, Durban.—Gus Fowler and Assistants, Billy Collier, Effie Fellowes.

Palace, Vogelfontein.—(Monday and Tuesday) The Brennans, Donald Stuart.

Empire, Brakpan.—(Wednesday and Thursday) The Brennans, Donald Stuart.

Vaudette, Krugersdorp.—(Friday and Saturday) The Brennans, Donald Stuart.

Apollo, Germiston.—Delysia Stroganoff Quartette.

Grand, Port Elizabeth.—(Tuesday to Saturday) Johnny Moore, Jenny Roy.

His Majesty's Theatre, Johannesburg.—Guy Bates Post, supported by a specially selected Dramatic Company will present "The Climax."

Opera House, Capetown.—"Mercenary Mary," Musical Comedy Sensation of 1926.

Town Hall, Krugersdorp.—Nathan Isaacovitch and Company of Yiddish Players in:—Monday, Oct. 25, "The Forced Wedding"; Tuesday, Oct. 26, "The Three Brides."

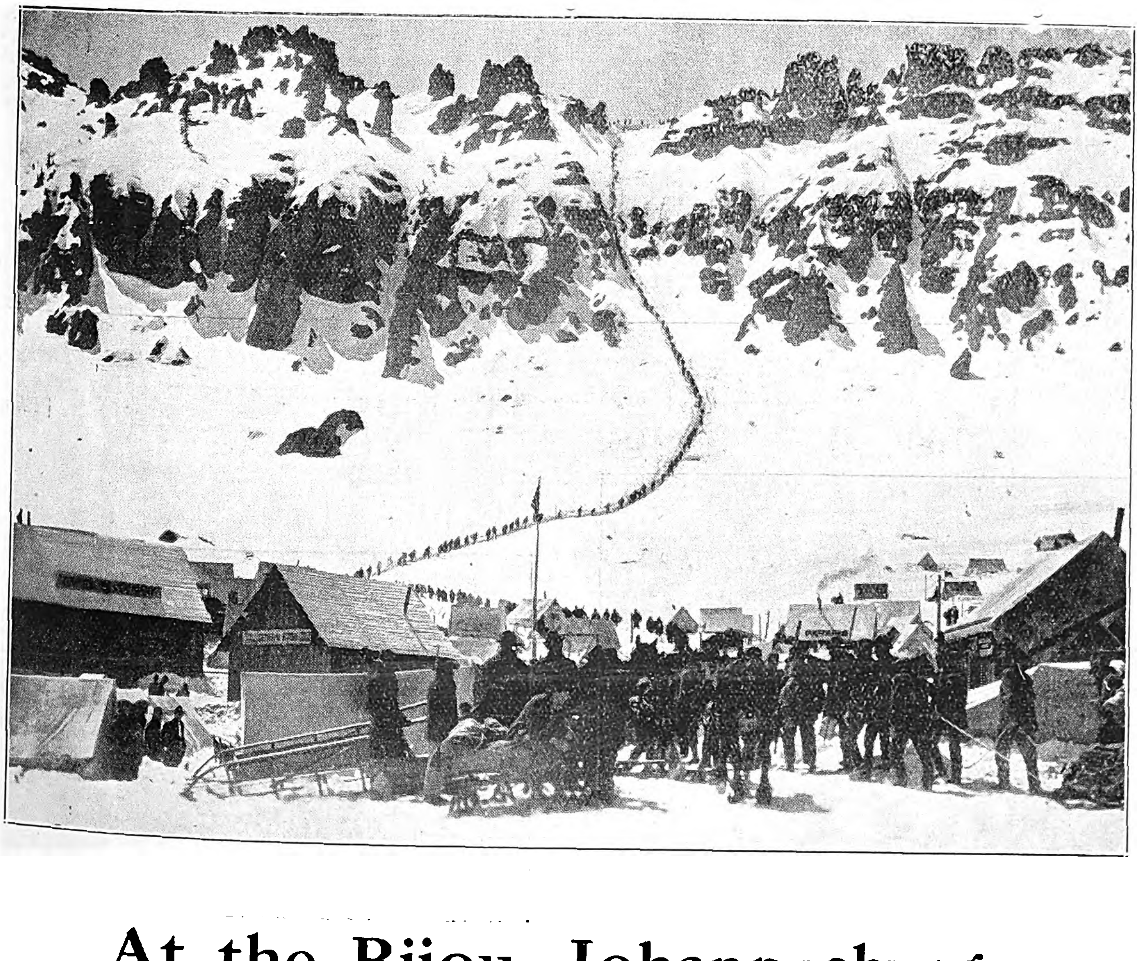
Theatre Royal, Durban.—Nathan Isaacovitch and Company in:—Thursday, Oct. 28, "The Forced Wedding"; Friday, Oct. 29, "The Three Brides"; Saturday, Oct. 30, "Heartless People."

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

Charlie Chaplin in

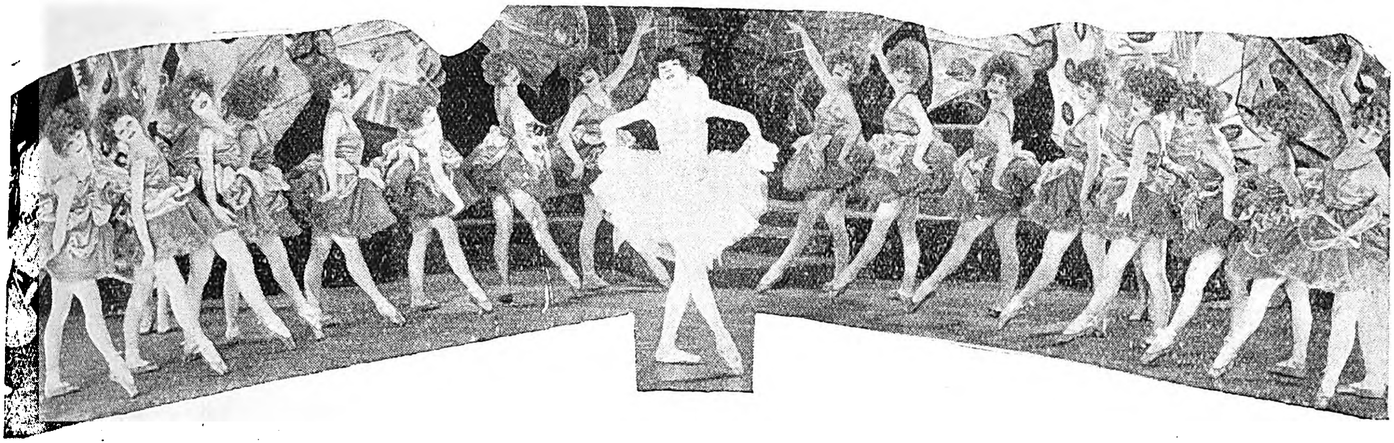
"The Gold Rush"

We are glad to be able to announce that owing to the heavy bookings, "The Gold Rush" will be continued until the 30th October. All that remains to be said is that Charlie himself said: "It is the film I wish to be remembered by."



At the Bijou, Johannesburg.

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.



Pamela Passes.

London, 22nd September, 1926.

Does it happen also to you?

Oh, my dears, I'm constantly losing the most delightful illusions and being stripped of the veils of tradition.

"Have you been to Limehouse?" somebody asked me the other day, and I had to admit that I hadn't—there not being time, alas, to go quite everywhere.

"Oh—then you MUST go to Limehouse!"

And at that I felt the spirit of sweet anticipation welling up within me. I had lovely visions of Thomas Burkish people creeping sinisterly about in shadowy places. The slip-slip of footsteps as an opium fiend lurched towards his den—the gleam of a curved knive in a patch of moonlight, strange ships with stranger crews drifting past on their way to piratic adventurings, girls with large despairful eyes and narrow parchment faces, children drowned before my eyes in horse-troughs. The elaborate precautions taken for my protection by my friends enhanced the excitement. I must wear the oldest clothes, they said, and never let anybody guess by any chance that I was me, nor they them. Ohco—disguise! Lovely.

So we set out

I feel sure that the other two were carrying revolvers (fully loaded) in their hinder pockets, and nobody seeing the carefully-torn rent in my skirt and the preposterous caps of the others would have dreamt that we were us. So we went to Charley's. Charley's is a low dance haunt in the heart of Limehouse, inhabited by sailors and ladies in check tam-o'-shanters. There was the clink of glasses and much loud laughter streaming out through the swing doors as we entered. But, apart from that, the place was serene enough. Nobody, to my acute disappointment, was knifing anybody else or giving out challenges for a midnight duel. The women seemed to have no idea that they were taking part in the sinister drama of Thomas Burke's Limehouse. Several Chinamen were busily playing mah-jong at a table near mine—as gentle as little bees making honey. I was very disappointed with Charley's—though Charley himself was a delight, he having only one eye, and it fiery and quarrelsome. But this stirring feature was made considerably less terrible by the soft, almost cooing, voice in which he asked what we'd have. Charlie is a huge man, and his voice ran melodiously from his mouth like a satisfied mosquito coming out from the bedroom of a fat and succulent human.

Oh, but he was mild.

And so they were all. I was glad at last to leave such a (comparatively) genteel atmosphere. Still I did not give up hope. I thought that the real Limehouse would be in the little streets and under the dark bridges. Hst! Wasn't that a figure moving in the shadow—a gleam of a dagger with a shining hilt? No—only the lid of a jam-tin in the moonlight. Those screaming children—were they not being tortured by some parchment-faced sadist from the East? No, they were playing "Round and round the merry." Aha—a young girl, not thin, certainly, but surely sad, being lured to destruction by the young man in the tweed cap! But as I went by I heard that they were being married next Thursday and were fatuously happy.

Even the Bridges gave up no Sinister Secrets.

I came home a disappointed woman—and very disillusioned. I have come to the conclusion that Thomas Burke's Limehouse does not exist—and has never existed except in the mind of the author himself. But, you know, it's a "crool shime" to lead poor humans into such byways of thought. I wasted a perfectly good midnight in Limehouse, and got nothing for it but a broken illusion and an enchanting memory of a little ruddy-faced boy hugging a grimy doll under a red torch-light.

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A fine picture of Sir John Martin Harvey as "Sydney Carton," in "The Only Way," the film which is being shown at the Standard Theatre, Johannesburg, this week.

Gentlemen prefer Blonde Babies.

I discover that this year gentlemen are preferring blonde babies. The way I found out was by going to a baby show. I've seen many babies singly, but never a mass of them. After seeing them in such quantities I deny—yes, I deny flatly—that I ever was one of them. I swear I was never so red nor so smug nor so vacant-eyed. Nor were you—I assure you. We—you and I—are sprung from the brain of some modern Jove, perfect and beautiful. We did not grow from a soft, warm, pink potato tied round with a bib. It's monstrous to suppose it.

However—some of them were quite nice.

Especially Maud, who howled vociferously when she didn't get the prize. Maud was dark (so the judge, who was presumably a gentleman, didn't give her a blue ribbon) and, oh, very intelligent. I could see that all sorts of dreams and devilries were running rife in her eyes. She'd loosed a whole army of imps and counter battalions of sparkling wiselings. Maud came into the garden, as it were, as far as I was concerned, and her mother let me hold her when she went to have tea.

But to the Baby Show.

You know, I think it's rather an insult to a baby on the part of a mother to submit it to the indignity of being publicly undressed, and prodded by a fat judge's fingers in all its most tender parts, and weighed in a communal weight machine. No wonder many of the candidates roared their fury. It's bad enough to tie a bull up with a blue ribbon and set it walking round and round a ring—but a baby!

My Dears—List!

A monstrous tale—literally a monstrous tale. For it deals with a whale. Not Sinbad's, but one of his great-grandchildren. A lady whale—no relation to the common and unfastidious creature who had Jonah for breakfast—was washed up on an English beach the other day. And while the Governors of the Zoo and of the South Kensington Museum were being sent for, she sang and moaned and rolled upon the sand—

> "And certain stars shot madly from their spheres
> To hear the sea-maid's music."

FOR HIGH-CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

(I think.) Contrary to all mournful expectation, she was not dead when the notabilities arrived (whales, my little ones, being in the habit of not living more than one hour on land), so she was lifted, snorting and puffing, upon a lorry of immense proportions. There she lay, or rather reclined, flicking her scaly-flaly tail about her and casting longing eyes behind at the sea. All the way up to London she snorted and keened till the villagers came out and stared and declared they'd never seen the like. A cat came and sniffed her—thinking longingly of a fish dinner. An old village crone gave her a bun; she would not look at it, but went on crying.

It was a terrible sound.

Not a mother heard it but ran to catch her child and hug it to her heart in pity for some bereft lady-whale away in the lone ocean—that's how a writer for the *Daily* ——— would have put it. Anyway, Miss Whale's kicking against the pricks grew less fierce and her voice fainter as the lorry neared London, until, a few miles from the Museum, she (drop a tear!) passed away. All that was left for the notabilities was to take away her blubber and her whalebone and turn the rest of her into something to frighten children with when they go to the Museum on Saturday afternoons.

Now—as a Sequel

the Society that Prevents Cruelty to Animals is going to indite the notabilities for not killing Mabel (that was her name) on her arrival in England. But that would have been poor welcome, methinks, and hardly worthy of great-hearted Britain.

Policeman are being worn smaller in London this year.

I do not mean that the guardians of the law are shrinking—actually—or that they have eaten one of Alice's little cakes. But they are undoubtedly shorter than they used to be. Though they were once never less than six feet or more, they are now very often dwarfs of five feet eleven or even ten. Perhaps—happy thought—they will shrink and shrink and dwindle and dwindle until eventually a policeman will ask me to take him across the road, as the London children now ask him. I don't think I know a prettier sight than a brawny blue-coat frothing about with children of all sizes and degrees of dirt and taking them from one side of the street to the other. The girl children always fight for the honour of his hand, and I have seen their ardent glances make a very young policeman blush for the effrontery and indelicacy of women.

I have sad news for those of you who love old places

and the picturesque. The edict has gone forth that the far and warehousy side of the Thames is to become as prim and as clean as the side which is embellished by such pole-apart buildings as the Houses of Parliament and the Hotel Cecil. This may be a very hygienic idea, but—oh, where will the lazy barges tie up when the rich take the river for their own—where will the bargee smoke his evening pipe, where will the bargess hang out her variegated and interesting washing. What fresh eyes will be dazzled by the anatomically impossible but very dear Scotsman, who, dressed in a painted kilt and electric lights, is a standing advertisement for a certain brand of whiskey. Where shall I wander after dinner when the dim, dark shapes of warehouses and granaries on the farther side give place to genteel residences and steal my Thames from me. Oh, now the ships will go silently in the river, their horns must not disturb the sovereign sleep of the rich; and now will the little shock-headed boys go to some quieter place to bathe on summer evenings, and now will the bridges run—not into a shadowy land of images—but to a country of harsh lights and red brick and stucco.

Another illusion gone.

Oh, do not come to London, my birds—for soon it will no longer be the London of your dreams.

"SILKEN SHACKLES."

"His music fascinated, charmed her—and he was not free to love." Coming to the Grand Bioscope, Capetown, on October 28th, 29th and 30th.

WONDERFUL STUDIES OF PHOTOGRAPHY BY JANE PLOTZ.

Racing Notes.

By "Observer."

Consequent on that gelding's misbehaviour when at the post for the Johannesburg Spring Handicap, the Stewards have indefinitely suspended Genteel. This means that Genteel cannot be nominated for any further races until the ban is removed.

Some time ago the Benoni and Eastern Districts Motor Cycle Club had the Benoni course surveyed with an idea of laying down a motordrome inside the race track. When applied to for their official sanction the Executive Stewards of the Jockey Club expressed their disapproval of the scheme.

Judging by the results of the Champange Stakes at Doncaster and the Middle Park Stakes at Newmarket, backers will have some difficulty in picking out a favourite for the Epsom Derby of next year. As things seem at present it should be a close call for this honour between Damon, Call Boy, Sickle and Birthright.

Tom Surridge, veteran ex-jockey, was found dead on his bed on Monday evening. For several years past Surridge had earned his living as a boatman swimming racehorses in the Wemmer Pan. On Monday evening a friend took him a cup of tea as usual about 7 p.m., and found that Charon had ferried the old boatman across the Styx.

Whilst holding a prominent position at the close of the Milnerton Handicap, Tops, on Saturday, the Irish-bred mare, Japanette, fell, and breaking a leg, was destroyed. A half-sister to Harry Kiel's July Handicap winner, Eunomea, Japanette, a good performer herself, held a Metropolitan Handicap engagement at the time of her fatal accident. On September 4 Japanette won the September Handicap, Tops, 1¼ miles, at Capetown, beating Hose, Exchange, and several Metropolitan Handicap candidates.

At Saturday's meeting of the Pony and Galloway Club, the weather was so hot that part of the time the starter, Mr. H. J. Bowen, officiated in his shirt sleeves. Backers also had a hot time, and some of them nearly lost their shirts altogether, for only one favourite won in seven races. And some of the six that failed were short priced, including Polymelia evens, Bushy Park 7 to 4 on, Fanora 9 to 4, Rural Fellow 7 to 2, and Fare Thee Well evens. Of these, Timmins was not seen at his best on Bushy Park, while both Rural Fellow and Fare Thee Well should have won. Polymelia will pay for following.

The programme issued by the Johannesburg Turf Club for their forthcoming Summer Meeting is the best up to date for South Africa. The fixture extends over four days, December 18th and 27th and January 1st and 8th, during which 29 races are to be run, and the stakes total £17,450. The principal events on a highly attractive card are the Summer Handicap, £4,000; S.A. Nursery Plate, £1,250; Goldfields Handicap, £1,000; S.A. Derby, £1,500; Merchants' Handicap, £1,000; Transvaal Handicap, £1,000, and Champion Stakes, £750.

Mr. J. A. Campbell, who owned and trained Intrepid when that horse won the Johannesburg Summer Handicap of 1922, was on Saturday last operated on for an abscess on the liver. Mr. Campbell, now a prominent owner-trainer at Durban, is also chairman of the Natal Owners' and Trainers' Association. Jack is very outspoken when he considers he has a just grievance, and, therefore, is not a *persona gratis* with the powers that be, but with his confreres he is very popular, and many will join this scribe in wishing him a speedy recovery.

When "Sentinel" of the *Rand Daily Mail* returned from his trip to Australia last December, he extolled the excellencies of two horses in particular that he had seen racing at Flemington. These were Rampion and Manfred, and both have borne out the high opinions formed of them. In four starts, Rampion has won three races, including the A.J.C. Derby and Caulfield Guineas, while a cable to hand states that Manfred, carrying the big weight for a young four-year-old of 9st. 6lb., started a 5 to 4 favourite and won the Caulfield Cup on Saturday last.

After the Galloway Handicap (A) at Turffontein at Saturday, the stewards of the Pony and Galloway Club held an enquiry into the running and riding of Wilsan and Cry Baby. While accepting the explanations tendered, the stewards added a rider to the effect "that in the circumstances it was regrettable that the horses should have been started." It would have been interesting had the explanations as tendered been published, but in any case the stewards can rest assured that any regrets they had were fully shared by those who backed Wilsan and Cry Baby.

Very fine entries were received for Saturday's meeting of the Eastern District Sporting Club and, granted the scratchings are not abnormal, good fields are assured. The following might run well, if fancied:—

1.15 p.m.—Galloway Plate. Six furlongs.
1, Toute; 2, Cherry Lass; 3, Scoot.

1.55 p.m.—Boksburg Handicap (B). Seven furlongs.
1, Hallow's Mass; 2, Bona Fide; 3, Quick Retort.

2.30 p.m.—Boksburg Handicap (A). 1¼ miles.
1, Epicure; 2, Bold Winkfield; 3, Regard.

3.10 p.m.—Maiden Handicap. Six furlongs.
1, Goodwill; 2, Wave Worn; 3, Moonstone.

3.55 p.m.—Boksburg Handicap (C). Five furlongs.
1, Rural Fellow; 2, Nightshade; 3, Hammerless.

4.30 p.m.—Boksburg Handicap (D). Seven furlongs.
1, Cargire; 2, Skinny Liz; 3, Jack Sheppard II.

5.5 p.m.—Junior Galloway Plate. One mile.
1, Polymelia; 2, Landmark; 3, Chilly.

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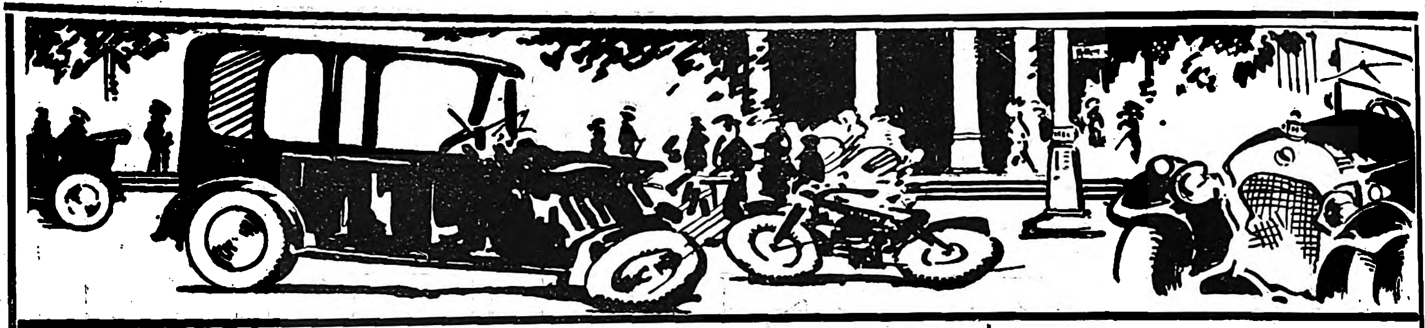

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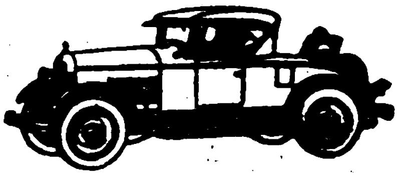

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S.A. PICTORIAL.

STAGE & CINEMA.

Vol. XX. No. 587. Wednesday, October 27th, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6d.

Terpsichore; the famous dancer, who arrives this month in South Africa.

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The Climax.

A play written with the greatest sincerity of purpose; written with a hand that strewed fragrance along its lines; a surprising play that rings the changes from sudden comedy to the depth of pathos; that moves to laughter and that compels the tear. Arresting, tense, gripping.

And the acting?

Wonderful, very wonderful acting.

What more is there for any critic to say?

Inside the four walls of old "Luigi Golfanti's" studio, that dingy place; that shrine of music with its pathetic little feminine touches here and there to hide the poverty, there blossomed a soul, the soul of a girl, of a sunny, golden-haired girl, bubbling over with the joy of life, "Adelina Von Hagen," who could sing.

Simply, very simply, the characters came and went, and it says much for the acting that there were more moments than one cares to count when one felt a "Peeping Tom"; felt one was invading the sacred privacy of home, of that very humble home, and intruding on the family sorrow. One felt not a member of an audience in a seat that was bought for money, but an outsider forced against his will to remain and witness and yet compelled by that very will to remain. Tenseness could be felt in the theatre, men and women keyed up to the last pitch, Adelina's troubles were theirs, and they were chained in their seats powerless to do anything.

Wonderful, wonderful acting!

It was a memory that will always remain with one, that première at His Majesty's Theatre, Johannesburg, when Guy Bates Post and Dorothy Brunton made their first bow to Johannesburg audiences. And there is a memory in the thought of that bright little girlish figure, with the tears very near the surface. Dorothy far away from her native land, Australia, and the people who adored her, but Dorothy with a new land at those tiny feet of hers.

Luigi Golfanti.

And the generosity of the response of Mr. Post touched everyone in the theatre, as his self-effacement did. He has come, this American actor, this great American actor, and he has come worthily.

It was to those who have lived among the stars of the operatic stage; seen their glories, their triumphs, and heard the cry, "*le roi est mort, vive le roi,*" that the character of "Luigi Golfanti" appeals so strongly. They have seen the artist fall from his high pedestal and seen his pathetic pride in teaching the one who shall come after him. To him music is life, he knows no other, he realises the divine in it. To those who have moved on a more mundane sphere, Mr. Post's study of the Italian maestro was a revelation. To both it is a fragrant memory of a good old man.

Dorothy Brunton is a great actress, that should say all. Her "Adelina," the lonely little girl, who would have, nevertheless, been the first to vehemently deny that very loneliness, tore at the heart strings of man and woman. What more can one wish for than to be gifted with this power? And her singing was a thing of pure joy, the spontaneous singing of a bird; of a being full of gratitude to her Maker; full of innocence. Miss Brunton has a voice that is a rare treat to her hearers.

Comes now the rôle of "Pietro Golfanti," the son, an inpetuous lad whose Southern blood will never let him rest. Quick to love, quick to hate. A brilliant musician; a genius with all its attendant handicaps of temperament. Denis Cardan, who is himself a pianist of no mean order, filled the shoes of "Pietro" who felt every man's hand was against him, to a nicety. Sound character work this.

Can one help it then that "John Raymond" (Gerald Pring) in this rarified atmosphere became somewhat dwarfed, there was no room for his little town manners, and so the part became a thankless one even when so well played.

And through the play runs the words:

"Forgiveness is the fragrance rare and
sweet
That flowers yield when trampled on by
feet."

and much of that fragrance perfumes the air of the theatre, leaves its impression on the mind, so that Edward Locke's "The Climax" will never be played in vain.

C.R.

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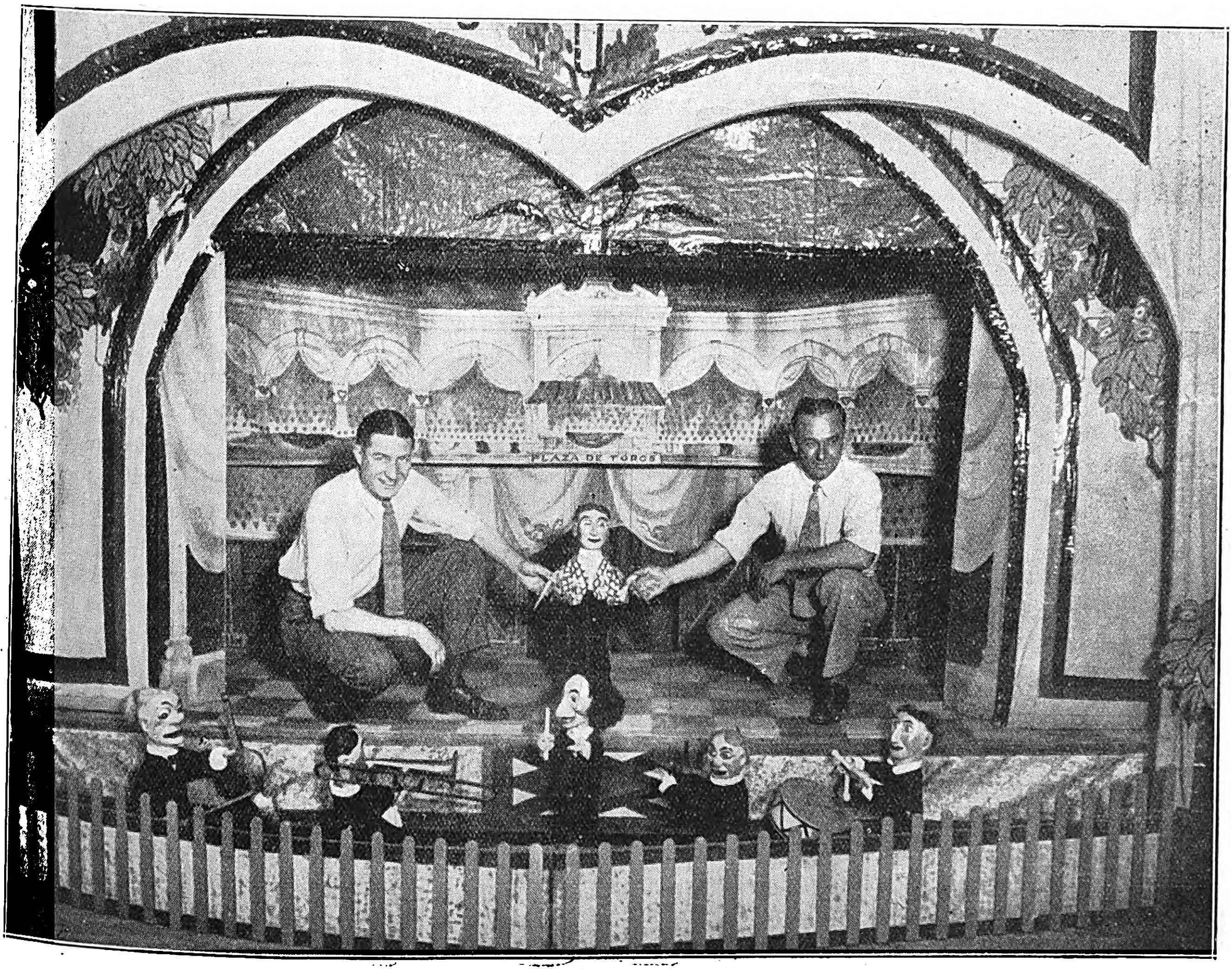

PLAZA DE TOROS

Farewell to the Terry's

Dennis Neilson-Terry.

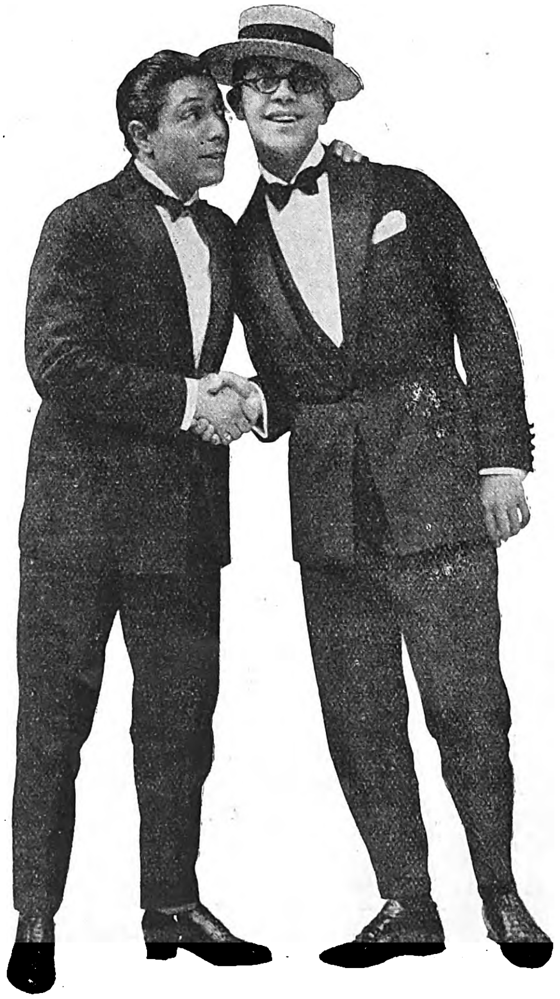
Mary Glynne.

Dennis Neilson-Terry and his lovely wife, Mary Glynne, are playing in Rhodesia at Bulawayo, Salisbury, Umtali, Gatooma, Que-Que, and the Victoria Falls, finishing on November 10th. After that they intend to spend a week in Johannesburg, just to see all their old friends again. The best wishes of all South Africans will go to England with this popular young couple.

Les Zengas.

Do not make the mistake of thinking that these two people in the accompanying photograph are Americans. The straw hat and the horn-rimmed glasses belie them, for they are French. They are Les Zengas, a pair of original dancers fresh from a tour of the Continent and England, and they arrive in Capetown on the 1st of next month. You can tell from the bright, laughing face of Raymond—the one in the straw hat—that it is he who provides the comedy for the act. George, the other partner, composes music and some of the tangos and jazzes which they will perform in South Africa are to be accompanied by music of his composing. This artist is trebly gifted, for he is a skilled producer of revue and, in addition to all these things, writes original dance ballets.

"We take our name," said George Zenga, "from the old Zenga troupe, to which we once belonged. I joined it when I was 12 years of age, and the thing I remember with most affection about that time was the little pair of velvet trousers the manager bought me for 2 francs 95 centimes, because I had learned to do pirouettes. After that I learnt much more difficult things and soon became at the top of the troupe. When the company was disbanded, I and my partner then took on the old name, and now we are the only two Zengas in the whole world."



JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

LONDON THEATRES.

Leicester Square, September 27th.

Good-bye to Jane Cowl.

It is with regret that we have to say good-bye to an American actress who has made an enormous hit in London. This is Jane Cowl, who has been playing the leading part in Noel Coward's play, "Easy Virtue," at the Duke of York's. The actress has to leave for America to take up a new part for which she signed a contract some time ago. This play has not had such a long run as other dramas from Mr. Coward's pen, but perhaps the loss of the leading lady accounts for this early withdrawal. We hope, however, to see Jane Cowl in another part in London not very long hence. She is, apart from being a clever actress, a writer of plays. She was responsible for that delightful comedy-drama, "Smilin' Through."

Jane Cowl.

A Midsummer Night's Dream.

Last night I went to see yet another production of that fairy play which Shakespeare wrote—"A Midsummer Night's Dream." The production was at that home of Shakespeare, the Old Vic, and for the "nth" time I laughed at the clownish antics of "Nick Bottom," the weaver, played by Baloil Holloway, the sprightly whimsies of "Puck" (Andrew Leigh) and the stately "Helena" of Dorothy Massingham. As usual, Mendelssohn's music was a delight, and the whole production enormously successful.

Dorothy Massingham.

Peggy O'Neill.

Peggy O'Neil, that very versatile comedienne, after having invaded more and more hearts through her playing of "Mercenary Mary," is now leaving the ranks of musical comedy and rehearsing for a new play to be produced very shortly at the Savoy Theatre, called "Love's A Terrible Thing."

"The Mikado."

The "Mikado" is with us again, this time in a new dress. A packed house, many of whom had waited since grey dawn to get into the unreserved seats, welcomed this old favourite back to London. It seems as if the popularity of Gilbert and Sullivan is going to last a very long time. A few ultra-modern people profess to find no charm in either the music of Sir Arthur Sullivan or the comedy of Sir W. S. Gilbert. However, these form a very small minority. The great body of theatre-going people still hails a production of Gilbert and Sullivan as a great event. "Katisha" and "Petti-Sing" sang and danced their way through this musical piece of pretty foolery with gay serenity. It was pleasing to welcome again "Nanki-Poo" and "Pish-Tush" and "Ko-Ko" and the "Mikado" with the suave smile, into our midst again. We are promised a goodly number of Gilbert and Sullivan operas before the season closes.

Merely Molly.

Now I come to another successful production which is new to us lately; this is "Merely Molly," a musical comedy which bids fair to outrun all of its predecessors at the Adelphi. The heroines of musical comedy do not always get full credit for the difficulties they overcome. Think what is demanded of them! They must be able to sing and dance; to wear, with distinction, anything from sack-cloth to samite, without losing their place in the plot or their hold on the affections of the audience; they must be able to join in all the comedy and, in the twinkling of an eye, to bring down a curtain with effective tears. Evelyn Laye, in the part of "Molly," an East End girl who becomes a Duchess, does all these things, and does them well. A greater versatility is demanded of her than any other member of the company, which is rich in specialists. Godfrey Tearle, as the eccentric Duke, whose chief hobby seems to be looking for strange woodland insects, was excellent. He played the part as he would have played it on the dramatic stage. His heroic refusal to break into song, or point a toe, kept me on the tenter hooks of expectation throughout. Then, when love and the provocative beauty of his Duchess melted his heart in the last-act rush, we got from him the discreetest contribution of a duet you can imagine. Altogether, a most successful production, and one that lovers of musical comedy will willingly see more than once.

Evelyn Laye.

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ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

The Fall Guy.

The new play at the Apollo, "The Fall Guy," which succeeds that American success, "Is Zat So?" is, though not as clever as its predecessor, a very fair specimen of American humour. Indeed, after witnessing three acts of the play, you feel as if you had been wrapped in the Stars and Stripes since babyhood, that Broadway is just across the road, and that the statue of Liberty has presented her broad back to you all your life. America seems to be a wonderful country, and proves itself such in its ability to keep so excellent a comedian as Ernest Truex, in the leading part, so long up its sleeve.

Rosmersholm.

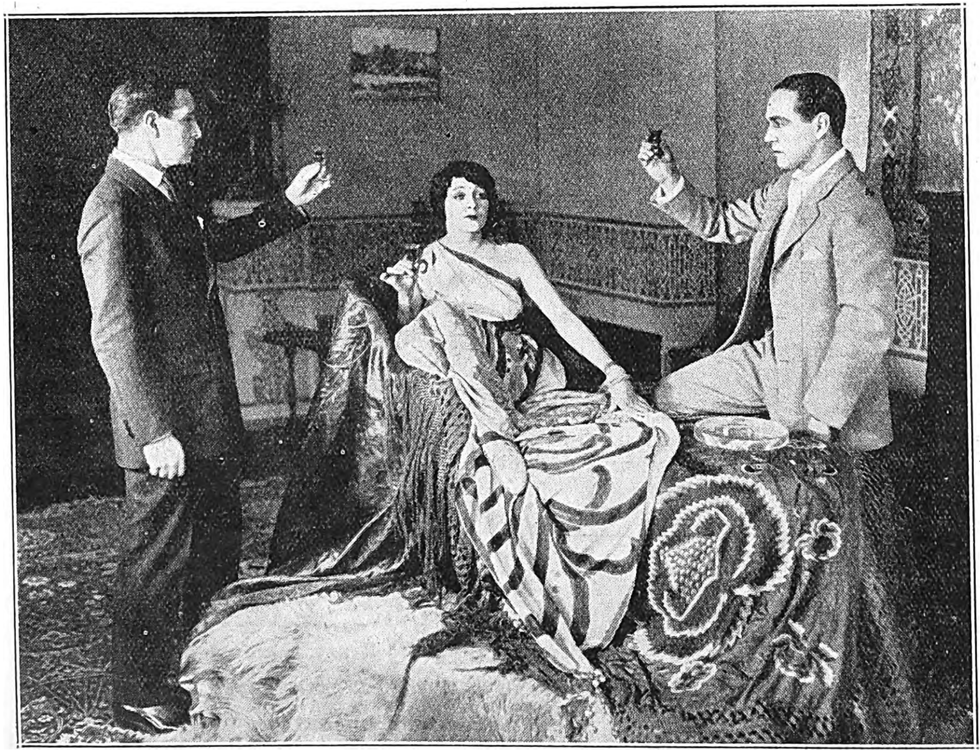
For highbrow London, the Kingsbury Theatre is presenting Ibsen's play, "Rosmersholm," to-night. This is a grey and sunless play, but with Edith Evans it will not fail to draw big houses.

Graham Browne.

The Scarlet Lady.

In direct contrast to this, Marie Tempest appears on the same night at a theatre not very far away in a new production, called "The Scarlet Lady." This is produced by W. Graham Browne, whose productions are well known to South Africans, and he will also play the part of Miss Tempest's husband. Alice O'Day, who was in South Africa with the Macdona players, is also in the play.

Captivating Pola Negri.



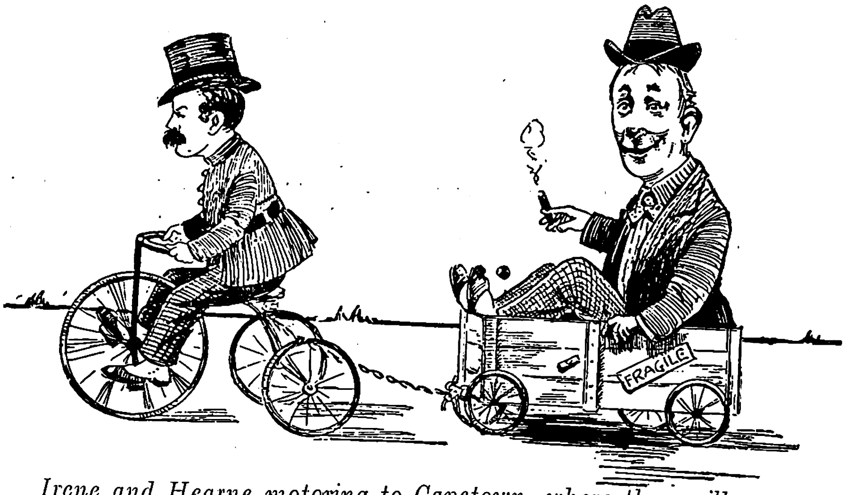
Who shall know what lies in the heart of a Siren?

The Siren of Hearts.

"The Heart of a Siren" is beautifully screened. Its story is of a stage siren whose allurements captivate all Europe. The merry pace she leads her army of worshippers throughout the gay capitals of the continent affords the picture some settings which, for rich picturesqueness, rival anything we have seen.

Then comes Conway Tearle in the rôle of a poor but aristocratic London diplomat, and the siren, for the first time, tastes humiliation. He ignores her. Now, what would any siren do in such a case? The only way to find out is to go to the Carlton Bioscope, Johannesburg, on November 1st, 2nd or 3rd and see for yourself.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?



Irene and Hearne motoring to Capetown, where they will appear on November 3rd at the Tivoli.

PALACE THEATRE, VOGELFONTEIN.

On October 29th and 30th, "The Only Way" will be screened—the great triumph of Sir John Martin Harvey. Sidney Carton, the man who sacrifices his life to procure the happiness of the woman he loves, is played with exceptional skill and feeling. Few of us, indeed, who have seen the film, will easily forget the sense of eloquence prevalent in the scene where, before a tribunal of the commune of Paris, he pleads, and wins, the cause of Charles Darney, with whom Lucy Manette is in love. The grim prison of La Force; the courts, where wide-mouthed crowds howl for justice; the nights when the gleam of steel and the murmur of voices preface the tragedy of a morrow—all these scenes are told with precision, at times, perhaps, too clear-cut, but effective.

Winner of the Atlantic City Beauty Competition, "Miss America, 1926": Miss N. Smallwood, of Tulse, Oklahoma.

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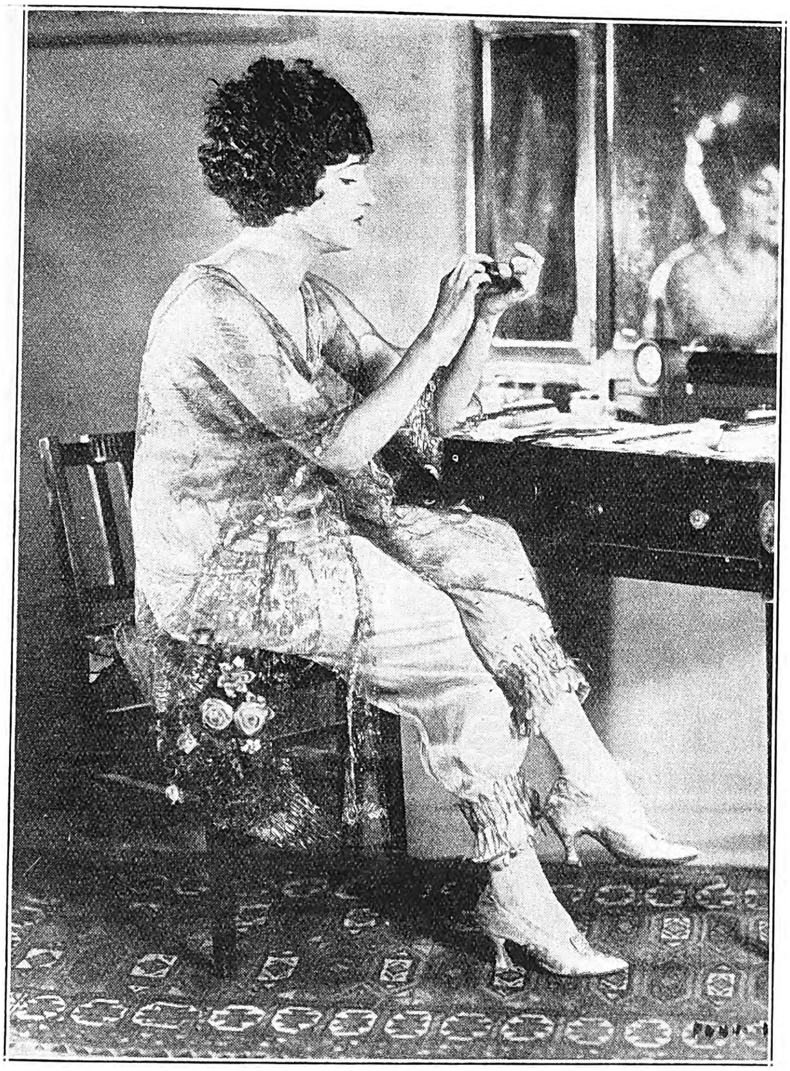
Johnny Moore, the Scotch comedian, who will appear at the Tivoli, Capetown, on November 3rd, on a return visit.
[Photo: Jane Plotz.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.



Agnes Ayres has on a pair of the newest pyjamas of rose pink with a silver lace negligee coatee.

Next Week's Calls.

TOUR LIST FOR WEEK COMMENCING NOVEMBER 1st.

ivoli, Capetown.—Gilbert and Chapman, Zellini, Delysia Stroganoff Ballet, Donald Stuart, Irene and Hearne, Nicolettos, Johnny Moore.

'mpire, Johannesburg.—Gus. Fowler and Assistants, Chris Richards, The Doves, Dalton Sisters, Wright and Marion, Ted Huxter, Effie Fellowes, Billy Collier.

rpheum, Johannesburg.—Bert Ralton's Band.

rand, Pretoria.—Edna Maude, Tex McLeod.

riterion, Benoni.—Daye and Dawne, M'lita Dolores.

riterion, Durban.—Story and Lee, Mantell's Mannikins, Cyril Shields and Assistant.

pollo, Germiston.—The Brennans.

audette, Kimberley.—Herschel Henlere.

is Majesty's Theatre, Johannesburg.—Guy Bates Post, supported by a specially selected Dramatic Company, will present "The Climax."

pera House, Capetown.—"Mercenary Mary" Musical Comedy. Sensation of 1926.

pera House, Pretoria.—1926 Comedy Company will present: Monday and Tuesday, November 1st and 2nd, "A Cuckoo in the Nest"; Wednesday and Thursday, November 3rd and 4th, "The Best People"; Friday and Saturday, November 5th and 6th, "Rookery Nook."

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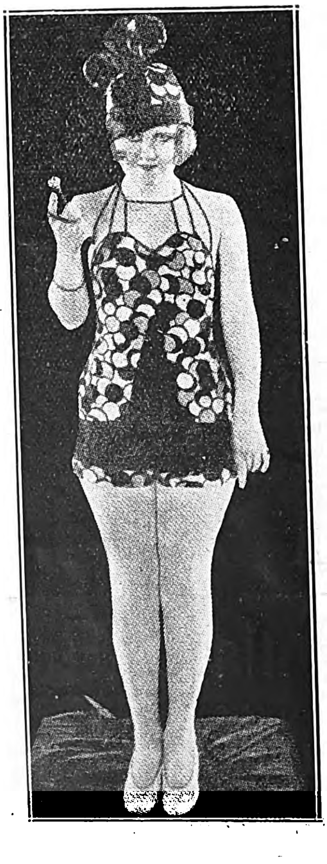
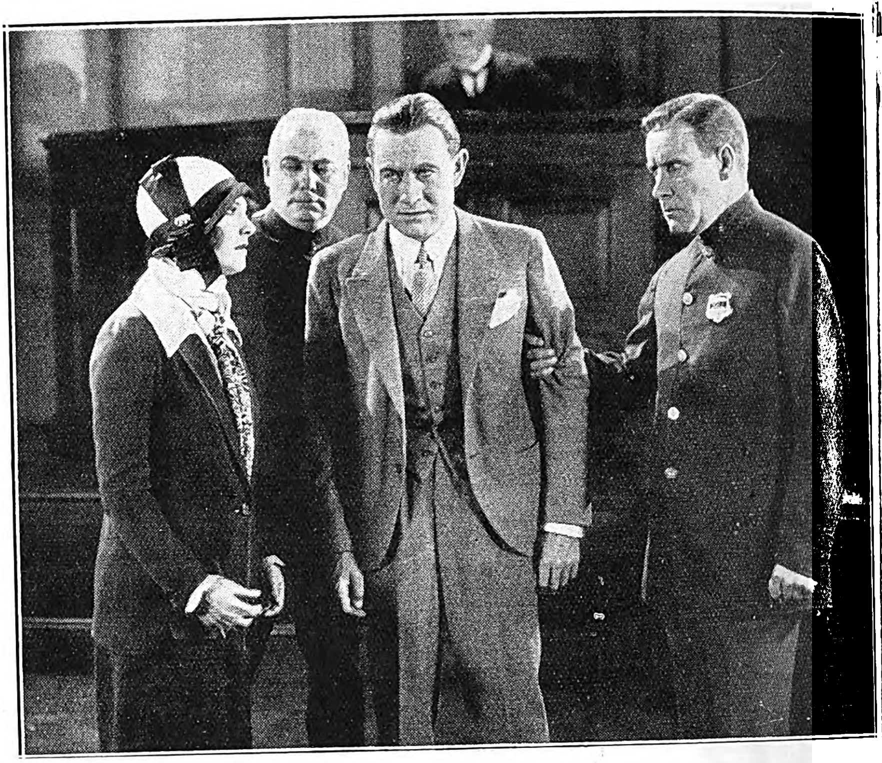
"Camille of the Barbary Coast."

"Camille of the Barbary Coast," coming to the Orpheum, Johannesburg, on November 4th, 5th and 6th, brings to the screen a colourful story of the underworld set in a background of San Francisco's restricted district in its palmiest days.

The tin pianos and the jazz bands in the honky tonk dance halls blare forth their music while the female frequenters trip around the hall in their short skirts and painted faces, their male escorts more or less under the influence of the wet surroundings.

The black sheep of a rich man's family finds in Camille, queen of the fallen women, a true friend and companion. As they come to know each other, romance and then marriage follows. The boy's father finds their haunt in an unpretentious apartment. Camille bares her past life and offers to give up the man she has married so that he can return again to the parental roof and have the benefit of his father's wealth and influence.





Where the sea of sin breaks against the rocks of love.

How a coal heaver became the flappers' idol.

The Cave Man.

Taming a cave man presented the thrills that Myra sought. What a pra to dress up the coal man in faultlessly tailored clothes, teach him drawing roo manners and pass him off as a London sociologist! The bored little societ girl was all set up for a merry time of it, but she reckoned without Cupid; an when she found that she loved this man of her own making she Don't miss "The Cave Man" at Wolfram's Bioscope, Capetown, on Novemb 4th, 5th and 6th.

Henlere at Last.

At long last, Kimberley are to hear Herschel Henlere—"Hen," with h lovable personality, his jokes, his quips, and above all, his brilliant piano playin He is coming to the Vaudette, Kimberley, on November 1st.

"The Top of the World," at the Bijou.

Sylvia has run away.

The cousins.

The story is a vivid melodramatic romance involving a girl and two men in darkest Africa. Briefly, it concerns Sylvia Ingleton, the proud and spirited daughter of wealthy English parents. To escape a loveless marriage, she runs away to South Africa, fully determined to marry Guy Ranger, a childhood sweetheart, whom she hasn't seen for several years.

The film comes to the Bijou, Johannesburg, on November 1st.

'Alice Terry.

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"Good Night" all gone
but more for the morn!

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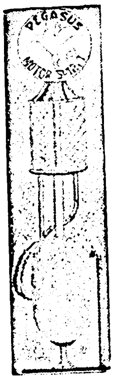

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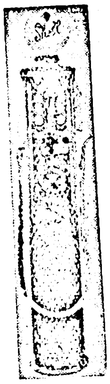

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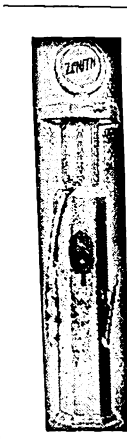

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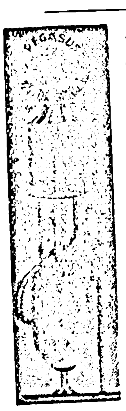

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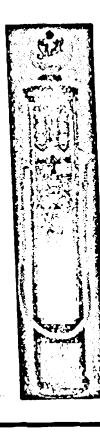

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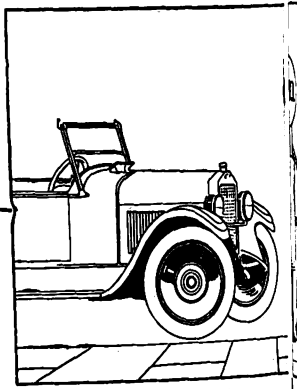

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OVERLAND WHIPPET TERMED MASTER-STROKE IN ENGINEERING.

John N. Willys Sets Mark for Manufacturers to Follow.

If the concensus of opinion of many of the leading transportation engineers is to be taken as a criterion, a new type of motor car has come into existence in the Overland Whippet, and one which marks one of the epoch-making achievements of the entire automobile industry.

Shown here for the first time only a short time ago, this new type car, adapted to local driving conditions, has elicited an interest which is already reaching record breaking heights.

It has been demonstrated many hours a day since it was announced. Special requests for rides have come from leading men in industrial, political and social life, who have been desirous of trying out the power plant, testing the riding qualities and proving the claimed achievements in the way of performance.

Special tests over a prescribed route to bring into play all the performance capabilities of this car, have been made with the car stopping only long enough to unload one quota of passengers and take on another.

These tests have included slow driving, quick acceleration, climbing, quick stopping and demonstrations of riding comfort under difficult conditions of travel.

The results of these trips have left in the minds of the occupants of the car a lasting impression of something fundamentally different from all previous conceptions of light car ability, according to the statements they have made after their ride was over.

This low built, light weight motor car has amply demonstrated that, in quick bursts of speed, it is the equal of the average six-cylindered car.

It has demonstrated that there is no hill which other much larger cars have covered in high gear which it cannot cover in the same manner and with no apparent effort. It has shown an ability to reach the 58 miles an hour mark with all the evident ease of the larger cars with a greater number of cylinders in the power plant.

Careful check-up of the petrol used in the tests have proved that the 35 miles to the Imperial gallon claimed by the builders is regularly lived up to under conditions of

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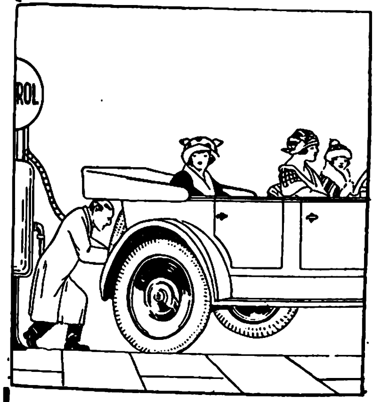

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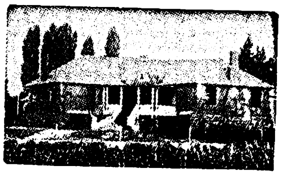
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Petrol and Oil always on hand ∴ Cars for Hire.

operation which are far from being favourable to high fuel mileage.

The ease with which it handles in city traffic has been amply demonstrated to the satisfaction of all who have ridden in the car.

The European cars, after which some of the engine features of this Whippet were modelled, have an international reputation for celerity, and the Whippet does not in any way discount this reputation. Speed—with safety and comfort—is a good description of this car's performance.

Body makers, who have examined the low body structure of the Whippet, have endorsed it unqualifiedly as an advancement in carriage construction, fully as marked as the advancement in mechanical construction set by the power plant and chassis.

As one leading local motor car expert phrased it, "The Overland Whippet is something so totally new and different that it is difficult to realize its full import in motor car constuction. I should say that John N. Willys has accomplished a masterstroke in the field in which he has been so prominently identified for the past 21 years."

Colleen Moore Rides Bicycle to save Steps.

It would be a fascinating sight for the thousands of film fans of Colleen Moore to see the dainty little star riding furiously between the set and her bungalow dressing-room in the studio grounds, for to get about the 75-acre "lot" means a lot of walking.

So Colleen Moore discovered a bicycle in the property room and commandeered it for her own use.

It supplies exercise as well as saving time and many steps.

Wish Wynne has just made a welcome reappearance at the Alhambra, after her world's tour, and received a great reception.

Noni, the clever French clown, who was in South Africa with Horace, is gaining very fine press notices for his own act and the playing of the Golden Serenaders Band.

Anna Q. Nilsson counts that day lost when at least a tenth of the letters she receives do not contain queries regarding the meaning of the Q. in her name. It stands for Querentia.

screened at the Bijou Theatre, Johannesburg, on November 15th.

Pamela Passes.

Lincoln's Inn,
London,
27th September.

Where are the Snows of Yester Year?

If Francois Villon had addressed that question to me, I could have stood up with such arrogance and given him the answer. Where are they? Alas, they are here—practically. Last year's snows and the snows of all other years have gathered about London, not loosening the white feathers from their wings, but giving us a sort of sinister warning. And this within a week of what Englanders called a heat wave. Oh, preposterously fickle weather!

Public Opinion.

The person, or the body of people, which is called Public Opinion, and which nobody ever seems to meet in spite of its ubiquitousness, is demanding an extension of summer time. So, if this is granted, we shall not have to light the lamps at four in the afternoon just yet. I wish somebody would invent a way of diverting some of the South's warmth into this briny North. A large brass reflector, say, hung on a pillar at the top of a very large mountain in South Africa!

Next 'Xmas.

There is a place in London where Christmas has been reached already—and not next Christmas either, but Christmas of 1927. This forward place is a factory where those gay greetings that pass from friend to friend at Plum Pudding Time are manufactured. The staff lives in a constant atmosphere of peace on earth and goodwill to men—which must be very trying. Think of it—all the year long cutting and printing and decorating Christmas cards destined to apologise for a severed correspondence between two casual acquaintances or to smooth down the ruffled feathers of some maiden aunt who has been neglected for a year. Think of having such couplets as

> "May Christmas and the Coming Year
> Fill your heart with Yule-tide cheer!"

churning through one's brain continuously with all the Shakespeares and all the Keats of the world waiting outside. And then—the risk of manufacturing such things for a year hence. At Christmas (1927) Time it may no longer be the fashion to be insincere. We may by that time want such things as small bombs, prettily decked with rue and chocolates with pink and perilous insides to be the messengers of our affection.

For the Men.

Some time ago, when the latest agitation of men for brighter clothes grew to a head, it was agreed by those that sit in judgment on "Gent's Latest Wear" that they might be allowed gaudier hats. Let them be red! was the decree, and since then I have gone in fear and trembling that the next person who asks me to lunch will meet me in the lounge of Jules or Raimond's with the colour of wrath upon his head. And to-day it happened. He looked at me questioningly as he greeted me—as if he expected me to make a remark—a witty, appreciative remark. But though I noticed a difference in him, I could not be sure what it was. Then I knew—the hat! But—oh, I had expected a flaming scarlet hat, a halo of a fallen angel, a crimson wicked headpiece—a challenge to tradition and convention. And I saw merely a timid, self-conscious, unconvincing, quiet, hunt-with-the-hare-and-run-with-the-hounds affair, a playing-for-safety, luke-warm, damson-coloured thing no more red than the boots of an American tourist. Disappointment jangled against relief unmusically. Disappointment won, and I felt I would have welcomed a Italian sunset of a hat in place of that non-committal thing.

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LOOK AT MY LEGS
MY
STOCKINGS
HAVE BEEN TREATED
WITH
DURASIL
AND WILL
NEVER LADDER

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A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

The New Traffic Regulations make one weep.

It is now suggested, after having made Piccadilly a circus in fact as well as in name, that 'buses should be allowed to run along Birdcage Walk—of all precious places. A tunnel is to be built under Piccadilly itself from Berkeley Square to Pall Mall, so that those inhabitants of London's most aristocratic square who are going to see the King can take a short cut to Buckingham Palace. The Strand is being widened and made into a horrible place full of garish shops in white stucco and shrieking electric lights, from which the tall steeple of St. Martin's-in-the-Fields turns away in horror.

St. Martins-in-the-fields

is the most attractive church in London—not because of its architectural beauty, nor of its decorative charm, the latter being non-existent—but because of the kindly atmosphere which clings about its pillars. At the foot of its steps hawkers cry their wares—laying down their white heather or their toy balloons or their little blue plaster policemen with nodding heads on the very steps of the church. On the St. Martin's pavements the chalk artists draw their unreal sunsets and their caricatures of celebrities; against St. Martin's railings the paper sellers plaster their news sheets, and in the courtyard of St. Martin's at all times of the day you can hear the laughter of London's little boys as they play cricket or football. This grey church is one of the few which keep their doors open all night. The homeless and the wandering may rest there for a while and forget the rigours of the streets. The stone floor is very tender and kindly to feet that have had long knowledge of weary pavements. But it is not so much the church itself that has made this grey patch of the city such a welcoming place. One man is responsible for the open arms of St. Martin's—and he, after having given the best of life and strength to this generous work, will not come back to it.

Dick Shephard—

known as Dick to every smutty-faced boy in the vicinity—has resigned the pastorship of the church through ill-health. He was not a pastor in the accepted sense of the word, did not frighten off sceptical people with vague references to biblical sayings and terrible threats out of Revelations. He made people sing and play, and gathered them in to St. Martin's with the crook of his own joyousness.

St. Martin's-in-the-Fields—I cannot help thinking that that sloping, discoloured steeple is a continual exclamation of surprise at finding the Nelson column in front of it, instead of trees and hedges.

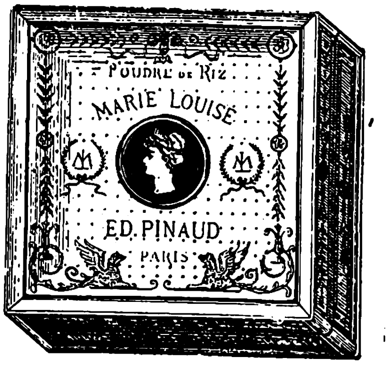
Fashions in Dogs.

It must be very difficult for women when the fashion in dogs changes. Imagine a woman who has carried a pet Pekingese about with her for several seasons trying to accustom herself to an Alsatian wolf-hound. How to get the habit of saying "Agamemmon" instead of "Twinky," "Xerses" instead of "Pitti-Sing." And so awkward trying to snuggle an Alsatian inside a muff! Dachshunds, I notice, are creeping into fashion again. This is, I suppose, a gesture to the League of Nations. Unhappy little dogs. They look as if their mothers had tried hard for something very grand and hadn't quite brought it off. Their heads are so far from their tails, and their long bodies are like bridges connecting two unimportant shores. I feel very keenly for them—I swear that they are not meant to be lap dogs—but their size compels them to submit to the indignity of kisses and blue ribbons. There is a new kind of dog, I'm told, called the Butterfly dog. I do not know where it came from, nor how it eventuated.

My grief, that I can't tell you about the arrival of Mr. Alan Cobham on the Thames. But it hasn't happened yet, and if I gave you the news of to-morrow, you would begin to say that I was ultra-modern. A horrid adjective! But "you shall know more hereafter."

Pamela Travers.

There is a feminine charm about long hair, after all. Don't you think so? Apparently this pretty film star does too.



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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Betty Byrd, who is making a name for herself in bathing comedies.

Aileen Pringle.

Bebe Daniels.

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REGENCY COURT HOTEL
TEA ROOMS AND RESTAURANT.
Right on the sea. From your bedroom to the surf. Dainty and well furnished self-contained Flats. Double and Single Rooms. Offers to intending visitors superior and perfect accommodation and cuisine. . . . . . Home comforts and privacy.
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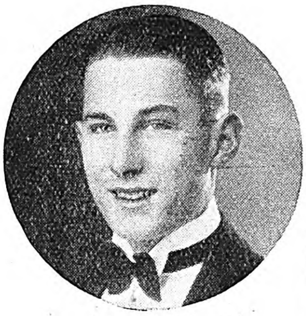
(Next to Theatre).

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

Ben Oakley,
Trombonist.

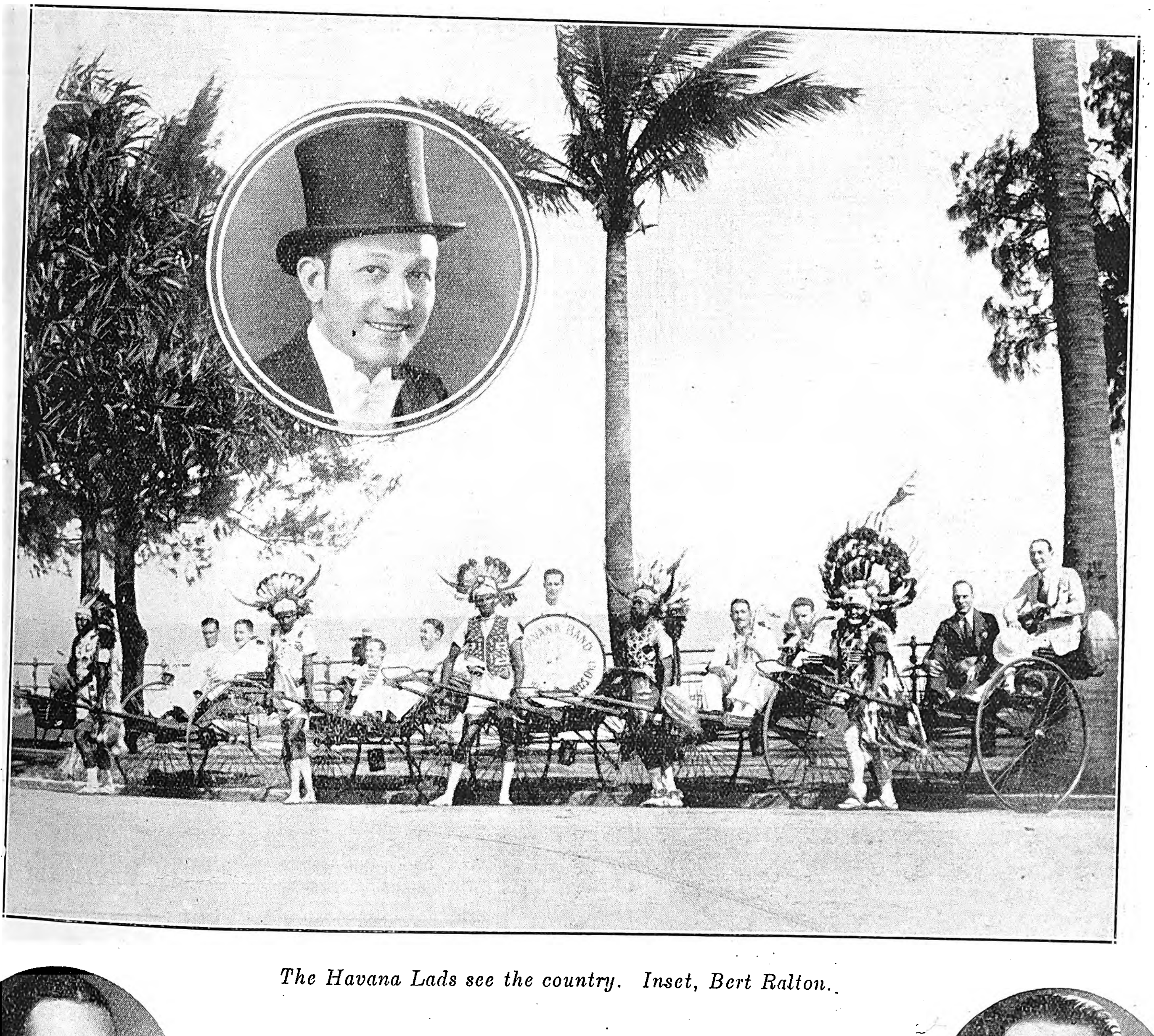
Frank Compton,
Pianist-arranger
and Celeste.

Allen Warren,
Saxophonist, Cellist and
Clarinetist.



Jack Jackson,
Trumpetist and
Saxophonist.

Joe Braunelly,
Banjoist and Tenor
Guitar.



The Havana Lads see the country. Inset, Bert Ralton.

Billy Barton,
Saxophonist and Violinist.

Bert Ralton and his Havana Band will be at the Orpheum, Johannesburg, on November 1st.

Wm. Houghton,
Drummer and Tympanist.

[Small photos by Jane Plotz.

FOR HIGH-CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

Alma Rubens.

Welcome to Spring.

Headwinds.

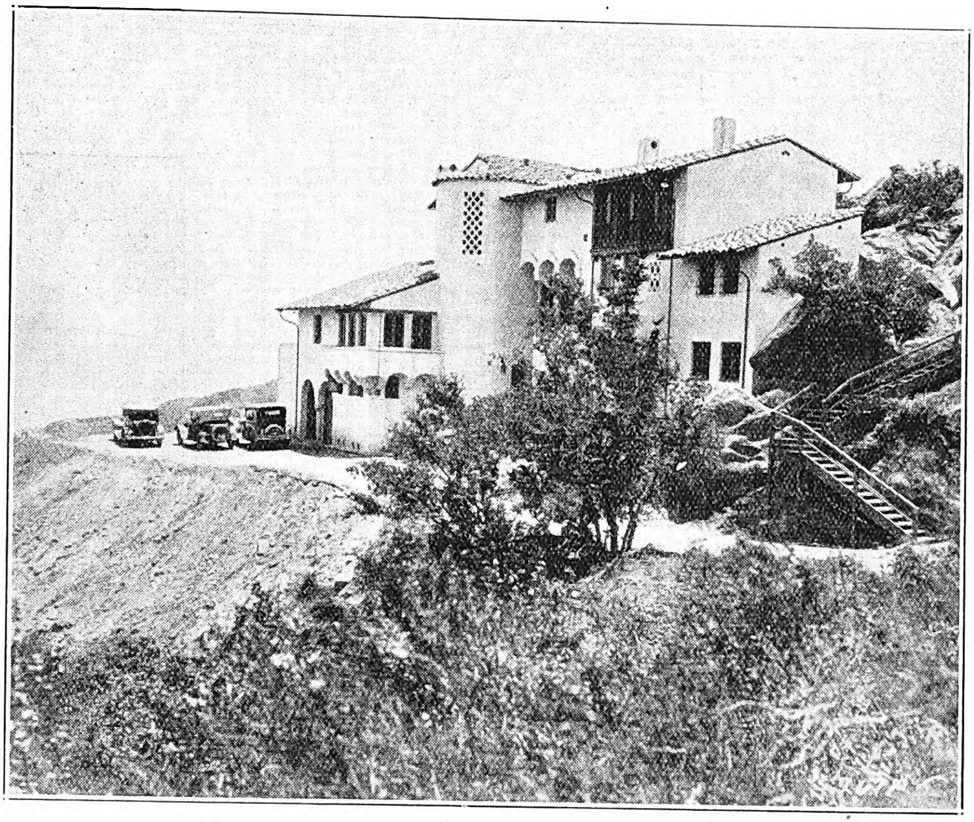
Love is perhaps the oldest theme in existence and has been exploited by everybody in every walk of life since the beginning of the world. Yet, withal, "Head Winds," coming to the Grand Bioscope, Capetown, on November 4th, 5th and 6th, deals with an old theme from, if not exactly new, an extremely entertaining point of view.

Through a trick, the heroine of the piece, as played by Ruth Miller, is married off to a man for whom she has little, if any, love. House Peters, as her husband-under-protest, kidnaps his bride, takes her to sea on his yacht, a ship manned by a crew of Orientals, and there, as heaven as his witness, woos his own wife and wins her.

HAPPY DAYS

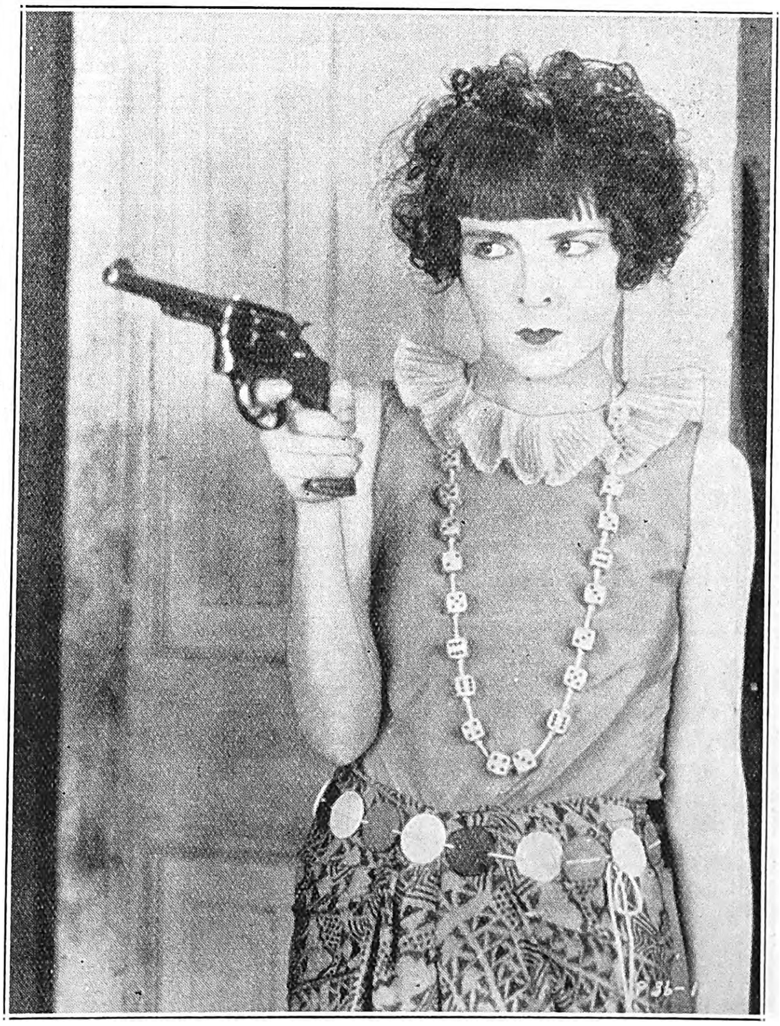
And when the Table is Artistically laid with—
PRETTY CHINAWARE - - - DAINTY GLASSES
A CHARMING TABLECLOTH WITH SERVIETTES TO MATCH
A GORGEOUS VASE OR A FLOWERPOT
And the Tasty Snacks and Delicious Confectionery as well as the Wines and Champagnes——ARE SUPPLIED BY FATTI'S
Then
Your Happiness will be Complete
because your Guests are sure to praise you, and you are sure to praise those Guests who have had the good taste to . . . . .
Select Your Wedding Present
From Fatti's
Art Department.

Elinor Glyn has rejoined Paramount. In one of the most important agreements in motion picture enterprises, this brilliant English author recently entered into an arrangement whereby she will transfer her production activities to the organization that originally introduced her works to the screen.



This lovely home belongs to John Bowers, who is to marry another of the Metropolitan players, Marguerite de la Motte. Don't you think it is a design specially suited to South Africa.

Irene and Hearne, at the Tivoli, Capetown, on Nov. 3rd.



What do you think brought this look to Colleen Moore's eye? It happened in "The Desert Flower," that's all we know.

—For Quality, use—
Graham's Flavouring Essences
Obtainable from all Chemists, Grocers.

Agents:
SIVE BROS., & KARNOVSKY, LTD.,
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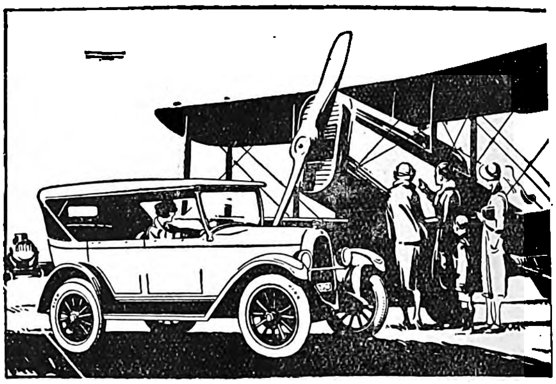
JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

Now— a New-Type High-Speed Light Car [*With Four-Wheel Brakes*]



THIS is the announcement of a revolutionary new-type car . . . radically different from any you have ever known before.

A car that combines the advanced engineering practice of Europe with new and improved standards of American performance.

A car that will travel over 55 miles an hour in perfect comfort.

That will pick up in 13 seconds from 5 to 30 miles an hour.

A car that will go 35 miles on an Imperial gallon of petrol . . . more than 1,000 miles on a gallon of oil.

This new-type car is a challenge to all former engineering practice. It casts aside every old tradition. And marks the most important light car engineering improvement during the past 16 years.

* * * *

This new car has a long, low body of modern design, finished in durable Appenine blue lacquer, with black beading and gold stripe.

It is 5 feet 9 inches high . . . not as tall as the average man. Yet it provides more room and comfort than you've ever found in any motor car of this class before.

High-power design

It has a high-torque, 31 horsepower motor of small bore and long stroke—the same engineering principle used in the fastest racing cars of America and Europe.

It turns in a 34-foot circle . . . that's less than the width of an average city street. You can park in 14 feet . . . which is much less than the space required for the ordinary car.

4-wheel brakes are an integral part of this new car's chassis design.

Measured tests show that it will stop in two car lengths from a speed of 25 miles an hour.

Its centre of gravity is extremely low . . . with ample road clearance . . . thus giving a sense of security you have never found in any light car before.

In traffic the Overland Whippet gets away with lightning pick-up—stop-watch tests show that it accelerates up to 40 miles an hour, 18% faster than other four cylinder cars.

It runs like a "six". . . pulls with irresistible power . . . goes over any average hill on high-gear.

With the introduction of this new-type car the whole motor car situation is bound to change.

It establishes entirely new standards of performance and value, by which all light cars from now on must be judged.

See this modern car. Ride in it. Drive it. A demonstration may save you from buying some old-fashioned car of obsolete type.

**Motor Corporation of S.A. Ltd.,
Johannesburg and Benoni.**

OVERLAND *Whippet*

WILLYS-OVERLAND FINE MOTOR CARS

Cyril Shields.

Cyril Shields is at the Empire, Johannesburg, at present. Of course, you know that.

As a boy, this unique entertainer was a very keen conjuror, and I feel sure that, if there had been such a paper as the *Sword Swallowers' Gazette*, you would find him eagerly perusing it. However, I dare say he read whatever papers contained notes on conjuring. After a while he was able to gratify his ambition and took up magic in earnest.

Cyril Shields.

[Photo: Leon Levson.

Rabbits and Hats.

Cyril, besides being able to take rabbits out of hats—a childish form of conjuring to which he is not very much addicted—can also work in the high altitudes of magic. In addition to this, he is a very clever story-teller, and I will here let him relate in his own words an anecdote which will be of interest to illustrate his sense of humour.

About a Spoon.

"Some little time ago I had had a very busy evening and finished my last show just after midnight, and went into a very well-known corner house for refreshments. I soon became aware that the waiter was paying me almost unkind attention. Taking my cigarette case as a mirror, I looked at my face to see if it was marked in any way. However, as it was quite alright—perhaps I ought to say, as usual—I thought no more of the matter until I noticed my waiter some distance away with a very stately looking person in a frock coat, who came over to the table and very carefully re-adjusted the condiment containers whilst making a very deep survey of me. Presently he was with two other equally looking seniors scrutinising me from another position of the room. I was wondering who the wanted man was who evidently resembled me, when I found that the stem of a tablespoon I had been using in my entertainment was showing about two inches from my breast pocket.

Sennett Recruits New Corps of Bathing Girls.

Here is good news for girls who would be screen bathing beauties.

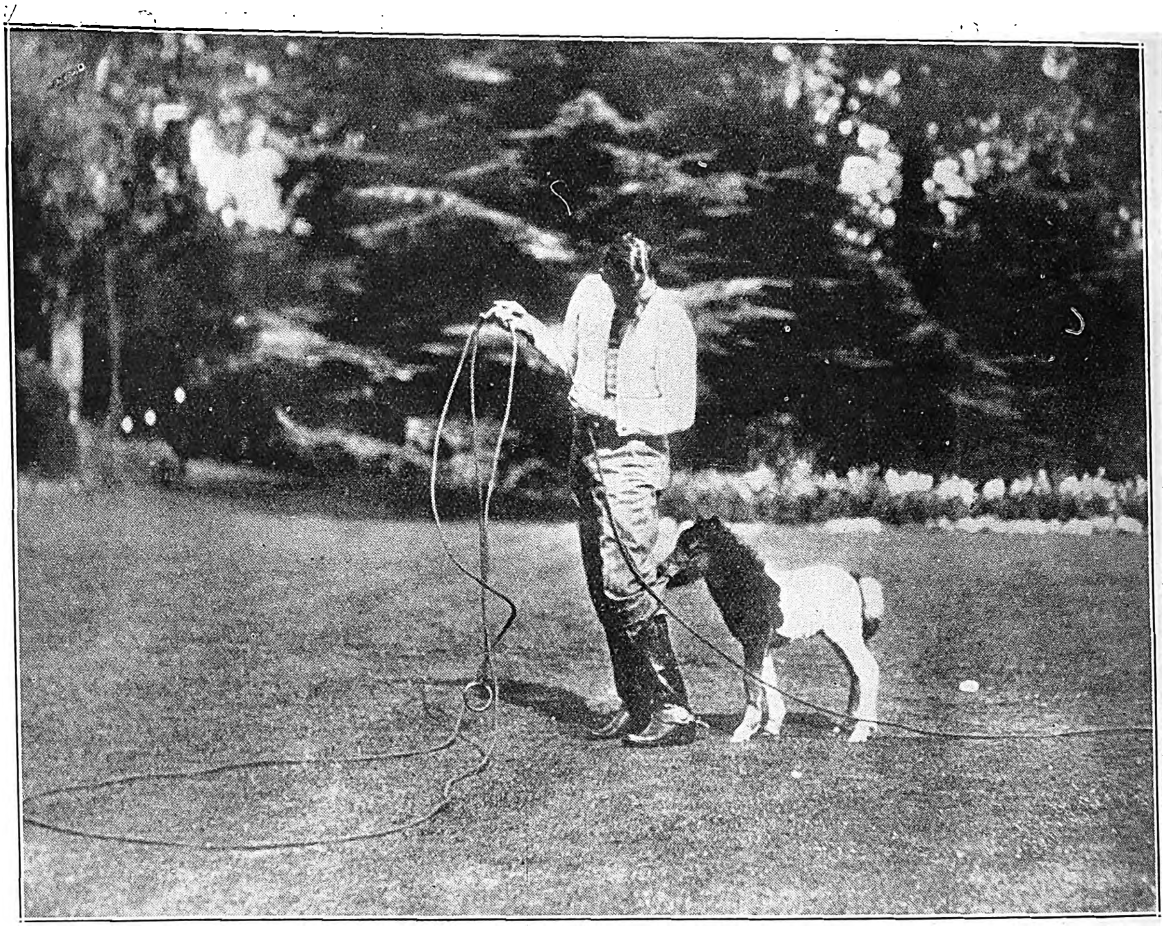
Responding to the urgent requests of tens of thousands of film fans, Mack Sennett has decided to bring a larger number of beauties than ever assembled before into his future Pathe comedies.

Perhaps no group of girls in the world, not excepting even the famous Follies chorus, have become such a world-wide institution of feminine pulchritude as the Mack Sennett Bathing Beauties. From their ranks have come some of the screen's greatest stars. During the past year, however, they have appeared in but a few comedies. Now, Mr. Sennett is recruiting new faces and figures, and has already added eleven new names to the list of bathing queens, and maintains that the 1926-27 girls will outrank in beauty and personality any group of girls ever assembled for stage or screen work.

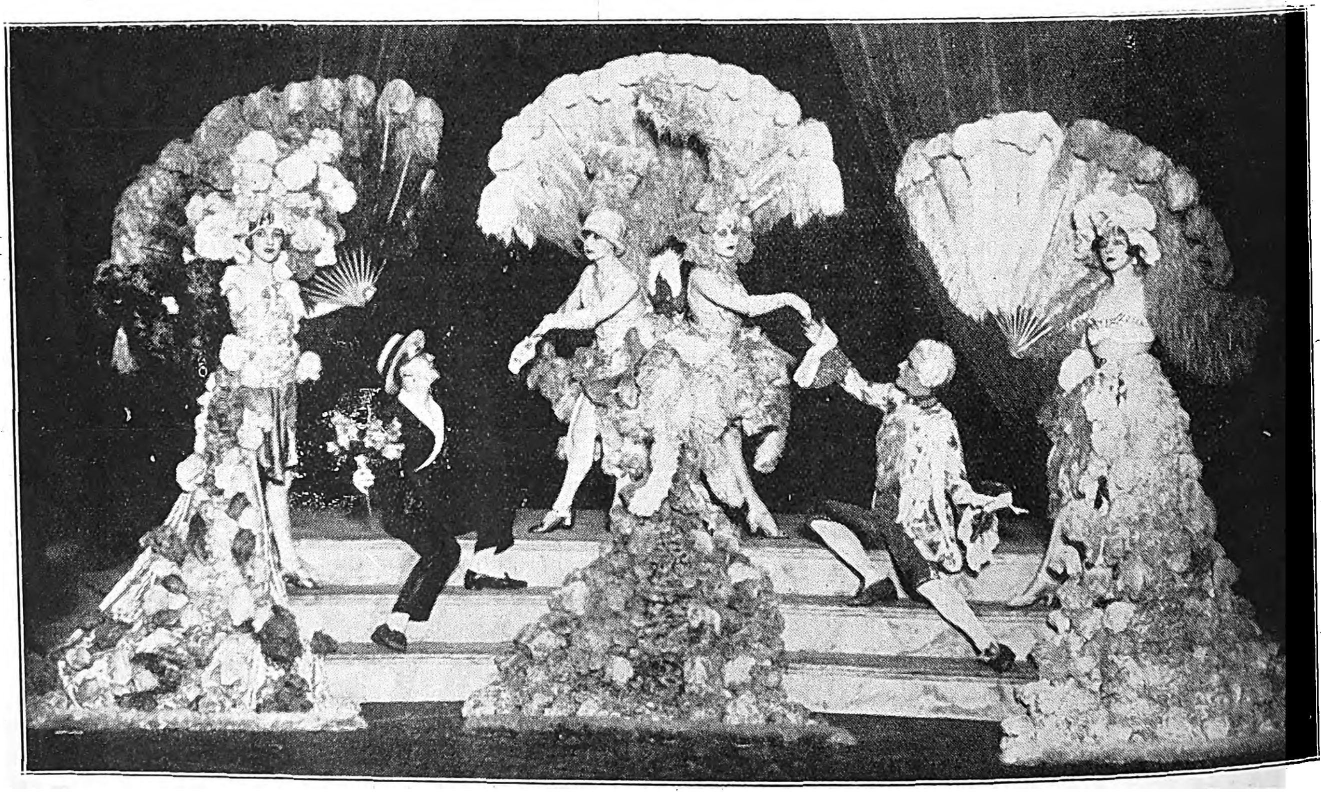
At a wonderful cabaret in "She Wolves."

MILKA & VELMA SUCHARD'S CHOCOLATE

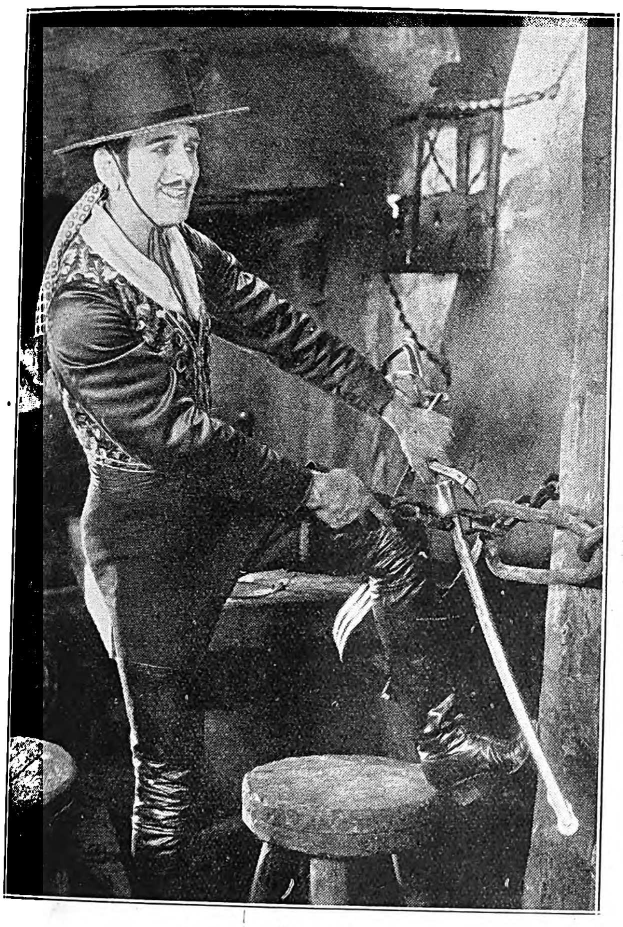
BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.



A charming snapshot of Tex McLeod, the celebrated cowboy, who is appearing at the Empire, Johannesburg, with great success, and will be at the Grand, Pretoria, on November 1st. Tex is just about to lasso " mother," and " baby " does not relish the idea at all.



" La Revue de la Danse " scored such a success at the Tivoli, Capetown, that it will be back in the programme on November 3rd once more.



Don Q himself.

Douglas Fairbanks in Don Q, Son of Zorro.

Don Q, the son of Zorro, is sent from California to Spain to complete his education. There he wins high favour at the Spanish court, only to be accused of murder. To escape disgrace he pretends suicide and becomes an outlaw. Of course, there is a most romantic love story, and Don Q's quest for the heart and hand of a beautiful senorita eventually meets with success though beset by many tribulations.

Never in all Fairbanks' career, it is said by critics everywhere, did he have a photoplay vehicle that gave him such splendid opportunities for athletic stunts—the type of film portrayal which brought him his earlier successes, and in "Don Q, Son of Zorro," there are feats of nimbleness and daring that are said to be far in excess of anything the redoubtable "Doug" has ever presented.

"Don Q" comes to the Alhambra, Capetown, on November 1st for a week.

Murder, they called it.

World's Largest Dog in Tunney Film.

The largest dog in the world is on a diet.

Admiral Ilak, an Alaskan wolf dog, who plays a part in "The Fighting Marine," featuring Gene Tunney, was on a diet during the greater part of the filming of this Pathe serial. Instead of a usual allotment of raw meat, the dog was forced to content itself with three small meals a day, made up of a quart of bran, two quarts of buttermilk, with a special delicacy of a pound of corn bread on feast days.

Ilak belongs to Bill Strother, who is known all over the world as the human fly. Strother has climbed most of the tall buildings in the United States, and is said to have the strongest pair of hands in the world.

The Tivoli, Capetown.

A big vaudeville bill opens at this popular house on November 3rd, the acts being the wonderful Delysia-Stroganoff Ballet, paying a return visit; Johnny Moore and the Nicolettos, who have also been at this popular house before; Gilbert and Chapman, Zellini, Donald Stuart, and Irene and Hearne.

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A charming photograph of Edna Maude, the dancer who is appearing at St. James' Cabaret, Johannesburg, and will be at the Grand, Pretoria, on November 1st. [*Photo: Leon Levson.*

Innocence is dangerous sometimes.

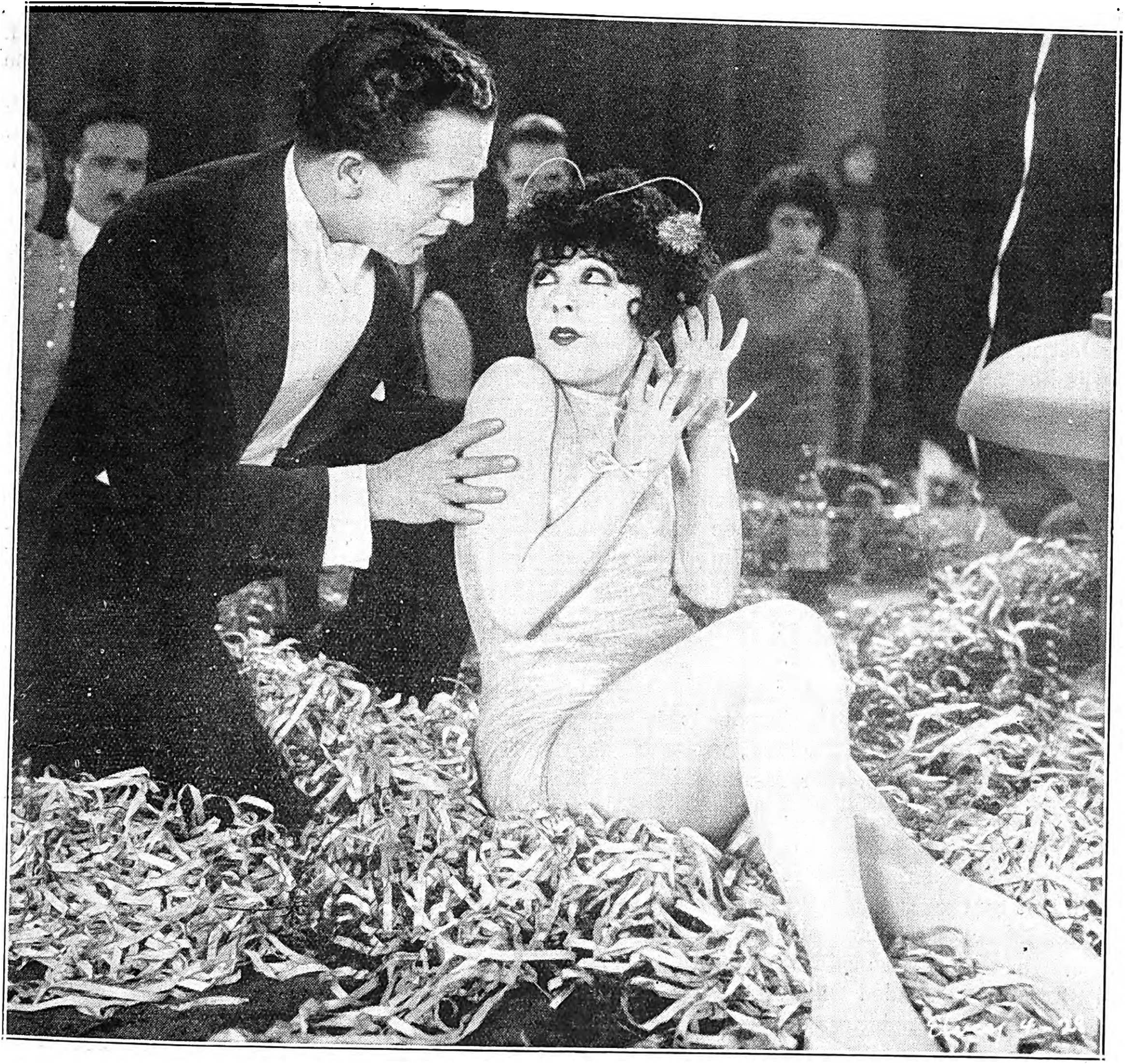
Dangerous Innocence.

"Dangerous Innocence" shows what youthful innocence can do to even a man of the world. Ann Church, with long tresses hanging down over her shoulders, boards a steamer at Liverpool to see her parents in Bombay. On the same steamer sails Major Anthony Seymour, also Bombay-bound.

The childish helplessness of Ann, who is travelling alone, brings Major Seymour to her aid. She reveals her true age—19, but not 14, as dress and tresses indicated. To prove it, she allows the ship's barber to bob her hair.

Then one night as the two stand on deck, romance steals aboard. There is a kiss and—well, youthful innocence wins, as you will see if you go to the Orpheum, Johannesburg, on November 1st, 2nd and 3rd.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.



All this happened in a vivid picture of Parisian night life, "She Wolves."

Chris Richards
Eccentric Comic

Chris Richards, who is appearing at the Empire, Johannesburg.

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Racing Notes.

By *"Observer."*

Once again the Springs Racing Club had to abandon a meeting owing to the paucity of entries, and there was no racing on their course on Wednesday.

At the Benoni meeting, held on Saturday last, only £6,669 10s. went through the tote on the seven races. This is not the smallest aggregate this year, for on July 24 the sum handled was but £6,454 10s. for eight races. For the first seven meetings held last year the tote returns totalled £82,149, which is £5,882 10s. more than for the corresponding period of last year.

The V.R.C. Spring meeting opens at Flemington on October 30, when the Victorian Derby will be run. The Melbourne Cup is set down for the following Tuesday, November 2.

Acceptances for the South African Nursery Plate, Derby and Oaks fall due on October 31.

Cecil Ray is returning to South Africa at the end of the current English season. After disposing of his property at Turffontein, Ray will go back to England, where he has done fairly well. E. Forsyth, another ex-Rand jockey is getting a fair share of riding in the Old Country and has ridden nine winners.

The Oxton case reached finality last week. After the papers had been sent by the Auckland Park stewards to the Jockey Club, the latter body referred the case back for further evidence. On the matter again coming before them, the Executive Stewards suspended Oxton for three months. This means that he will be unable to run in the Dingaan's Day Handicap.

In June last Affinity and Safe Return ran a deadheat at New Clare, but the latter was found to be too lame to take part in the decider, so he was withdrawn by order of the stewards and Affinity walked over. A similar situation arose on the same course on October 20. Wise Lassie got up on the post to share the verdict with Pazo. A run-off was arranged, but Wise Lassie was found to be so lame that the stewards permitted her owner to scratch her.

Bran Mash (William Rufus—Mashweld), whom Mr. A. Forbes purchased at the sale of Mr. A. Lavenstein's mares, in April last, has foaled a colt to King's Favourite. Red Breast, the dam of the triple-crown hero, Red Ronald, was also by William Rufus, and it was in the hope that she will nick as well with Brown Ronald that Mr. Forbes acquired her.

Typical, a stable companion to the Derby favourite, Ostentation, and who is engaged in that race as well as the Oaks, was beaten in the chief race at Benoni, on Saturday last, by Vesper Bells. Nearing the straight, Typical met with some interference, which may have cost her the race. From her owner's point of view, it must have been pleasing to see Typical running on at the end of the mile and a quarter, and on that showing she appears to have a big chance of winning the Oaks.

After many failures, Rural Fellow won at Benoni on Saturday, easily beating Giddy Girl and eighteen others over five furlongs. By Atlantic Ocean out of Rural, he was bred by Mr. H. Nourse, who disposed of him to Mr. Jos. Simpson, and the latter leased him to Mr. A. Beatt, who has not been over-fortunate since he commenced racing as an owner. Rural Fellow is trained by A. Sproule, and in beating Mr. G. S. Weale's Giddy Girl he avenged the defeat of his stable companion in the previous race, when Bloom, trained by George Weale, beat Mr. A. Sproule's Pandion.

The Metropolitan Handicap will be run at Capetown on Saturday, and is timed to start at 3.40 p.m. There are likely to be about twenty runners and the race has created a good deal of interest. Last year Rand horses failed badly, but the best of those from this end are again engaged. Bird of Prey figures at the top of the list, with 9.6, and despite his big impost is a firm favourite. He is undoubtedly a good horse, and whatever beats him should win. Narrow Gauge won recently at the Cape, proving that he is in form, and I expect him to run prominently. Vibration is well enough treated and, as he has done well since journeying to the Cape, must be treated with respect. The South American bred Silvio has won once in this country, but he has not run since. It was in second class company that he scored, but he won very easily at a long price and he may be a really good horse. At the time of writing he is second favourite and, should the betting indicate that he is strongly fancied on the day, Silvio may be the chief danger to the favourite. Fair Castilian has a much bigger weight than when she ran fourth in the Durban July Handicap. Then, however, she was not fit, owing to unsoundness, but if thoroughly wound up is likely to make a bold showing. Of Mr. Purwitsky's lot, Mountain Guide appears to be most fancied, and in an endeavour to anticipate the judge I shall place them:—

BIRD OF PREY	1
VIBRATION	2
MOUNTAIN GUIDE	3

Auckland Park Selections.

12.40 p.m.—Galloway Handicap "A." Seven furlongs.
Hood, 1; Bombardon, 2; Poly's Pet, 3.

1.20 p.m.—Galloway Handicap "B." Six furlongs.
Miss Will, 1; Dreamland, 2; Sylvabelle, 3.

2.0 p.m.—Maiden Handicap. Five furlongs.
Cargire, 1; Wave Worn, 2; Flying Colours, 3.

2.40 p.m.—Auckland Park Handicap "C." Five furlongs.
Goodwill, 1; Luna II., 2; Worcester Sauce, 3.

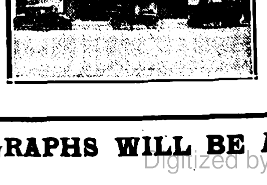
3.20 p.m.—Rossmore Handicap "A." One and a quarter miles.
Vesper Bells, 1; Gladiator, 2; Bold Winkfield, 3.

4.0 p.m.—Auckland Park Handicap "B." Six furlongs.
Pazo, 1; Rainfall, 2; Danilo, 3.

4.40 p.m.—Auckland Park Handicap "A." Five furlongs.
Hasty Man, 1; Hawk's Eye, 2; Jack in the Green II., 3.

5.20 p.m.—Rossmore Handicap "B." One mile.
Polystyle, 1; Satanic, 2; Victorious, 3.

Motordrome.—Have communicated with Municipality.



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STAGE & CINEMA

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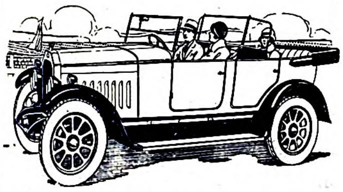

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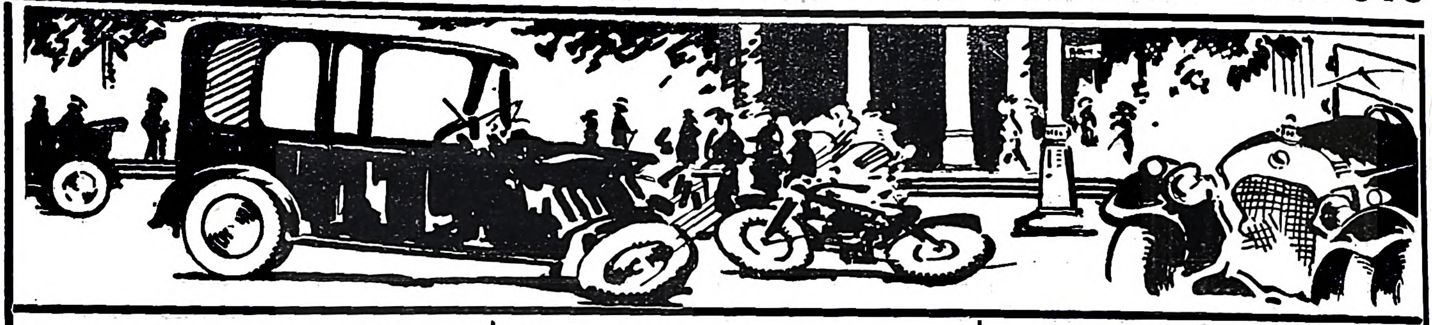

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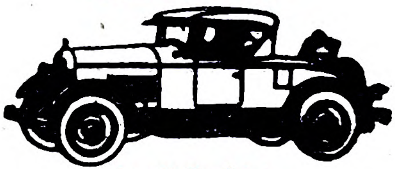

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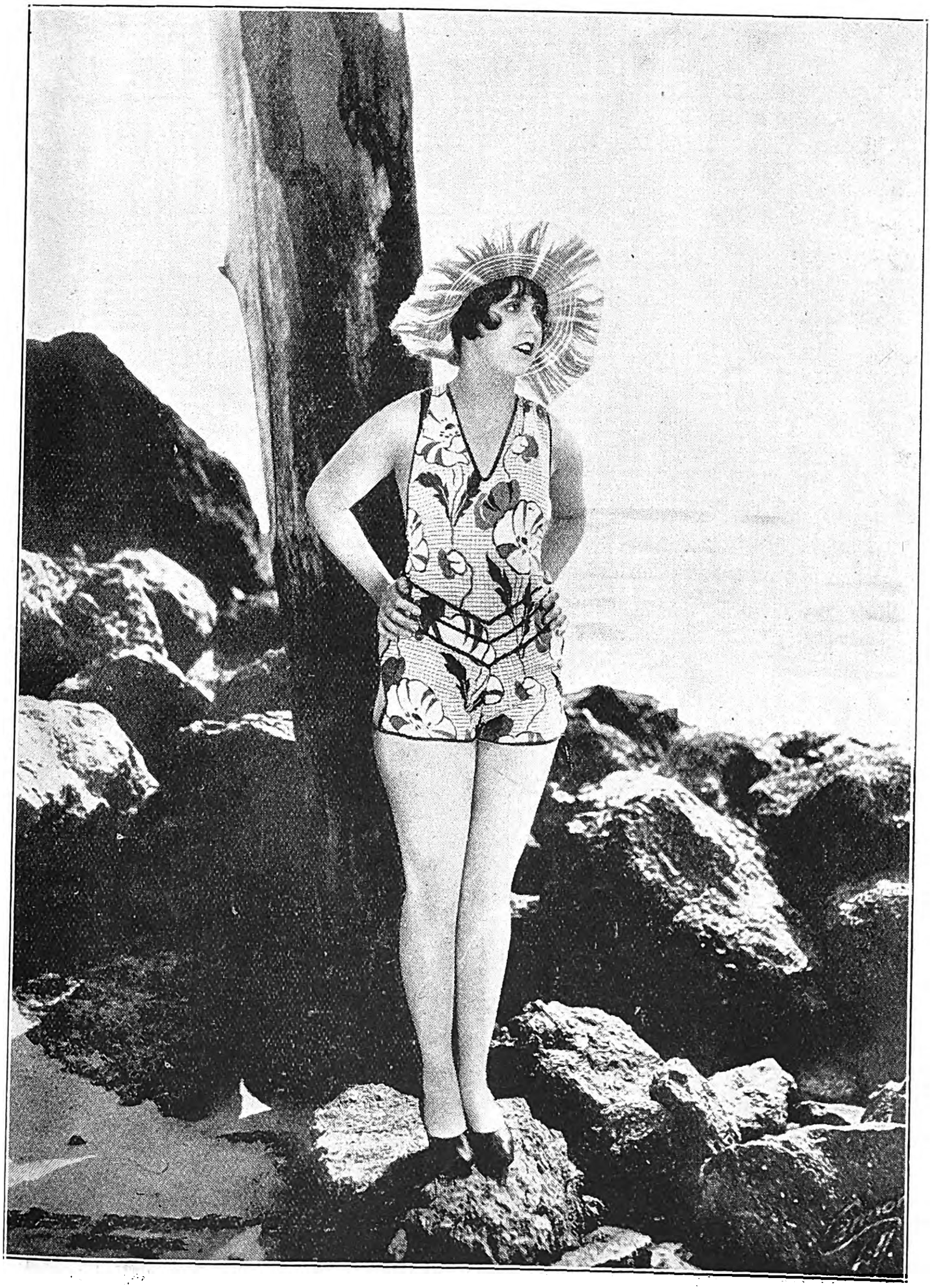

A bathing suit as beautiful as its owner, displayed by one of Mack Sennett's bathing belles.

[*Photo: Pathe.*

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"The Climax."

The light of a single lamp falling on a girl, a slim little figure in a check gingham gown, a cherished little person about whom the whole small world of "Luigi Golfanti" and "Pietro" revolved . . . . tiny hands stretched out appealingly, a sob in the silvery tones . . . . "Doctor, am I the one in the thousandth?"

Behind, the old Luigi, his face working with emotion, his hands clutching helplessly at the air, his brain refusing to work, so weighted down with sudden despair . . . . Luigi who has kept his darling as a precious white flower in the dingy studio. Luigi for whom the sun has suddenly set. Luigi who has lost his most prized possession.

And Pietro, that wayward, warm-hearted lad, through whose veins runs the very soul of music; Pietro who can love; Pietro who can hate. Hate? Whom? Why, the cold, hard Northerner, the doctor, whose love for the girl neither father or son could understand—the love that could hurt and yet guard—the love that demanded all.

Dorothy Brunton.

So "The Climax" at His Majesty's Theatre, Johannesburg. So the art of Guy Bates Post throughout the play. The atmosphere lingered, in the intervals amid the sudden buzz of conversation, the crinkling of the papers round the chocolates, one felt oneself behind that velvet curtain, wondering, thinking, realising love—love of the girl. Three kinds there were—the fragrant, tender love of the old man knowing the perils of the stage, harkening back in his mind to past glories, when he himself was the idol of the public—love that wanted the best, the topmost for this girl of his, in a profession that was his very being.

Then Pietro, selfish, capricious, but understanding, the genius with a kink in his mind, and that kink music. And the doctor, trained to contain himself the doctor offering the hot-house flower, the sunny little girl who dreamed of herself as the *prima donna*, a flower brought up in the hot-house of Art—life in a suburban circle, musical teas, perhaps . . . .

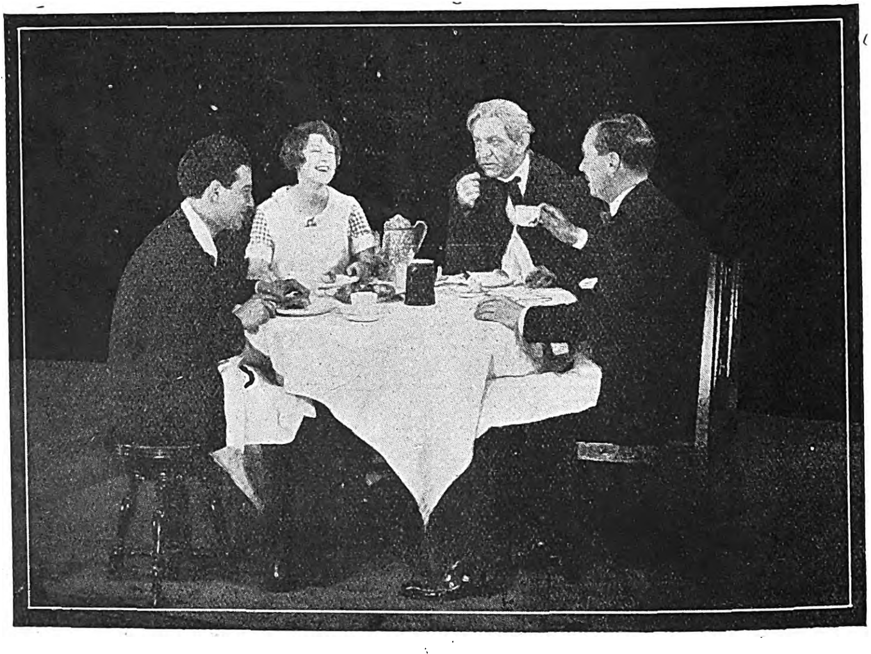
No wonder one sits wrapped in "The Climax," No wonder one is stirred to the depths of the soul by the acting of Guy Bates Post, Dorothy Brunton, Dennis Carden and Gerald Pring." "Acting"—one should rather say the "living" in their rôles.

And certainly no one can afford to miss seeing them.

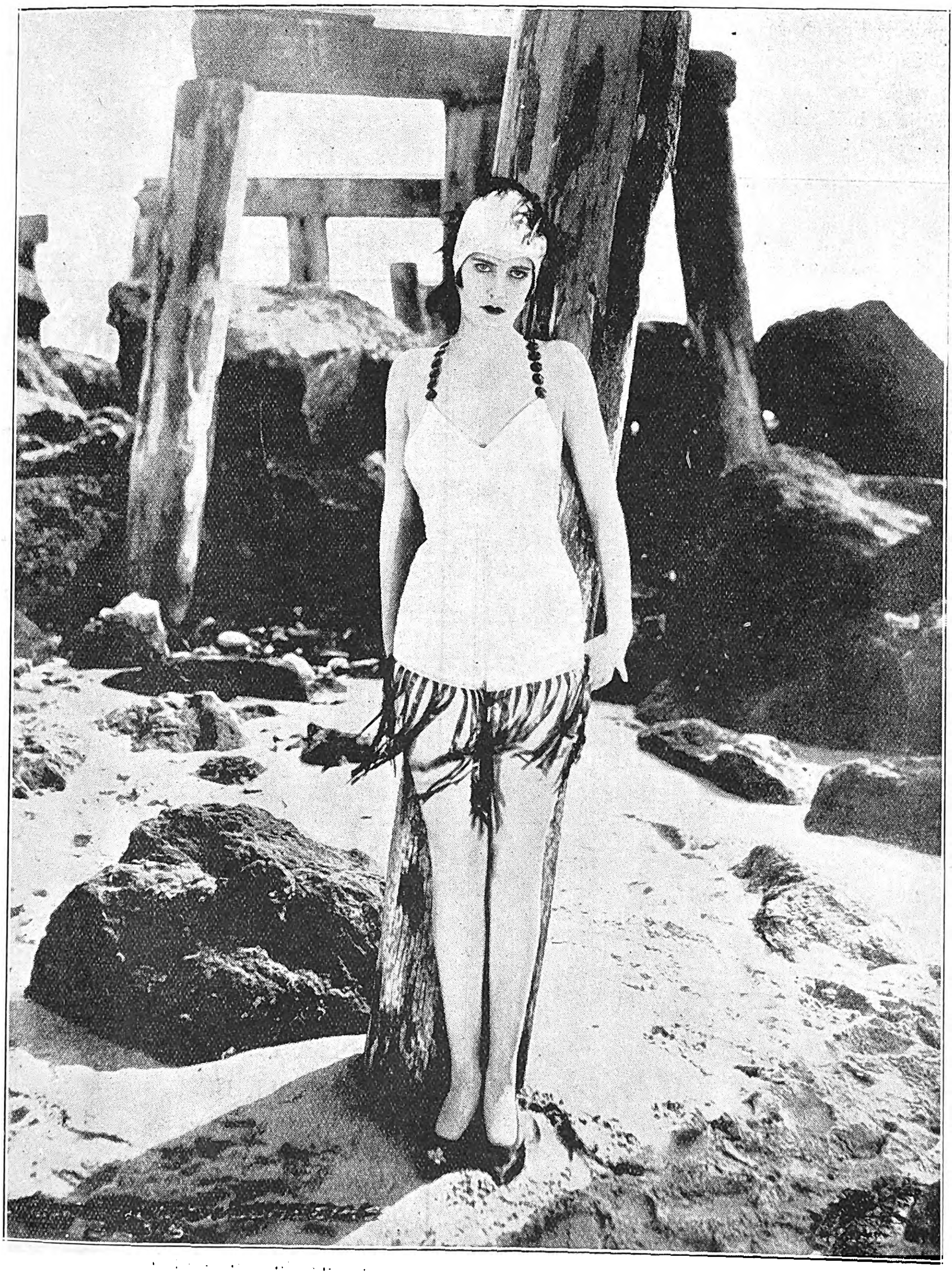
C.R.

"The Masquerader."

On November 11th, "The Masquerader," which is dramatised from the clever and powerful novel by Katherine Thurston, "John Chilcote, M.P.," will be staged by Mr. Post, and about which we shall have more to say next week.



A scene from "The Climax."



Nancy Hellman does not only know how to act in front of a camera, but she also knows the essential things about modelling, and as for her taste in the matter of bathing suits—well, judge for yourself? She is a Mack Sennett bathing beauty, adorning some of his latest Pathe comedies.

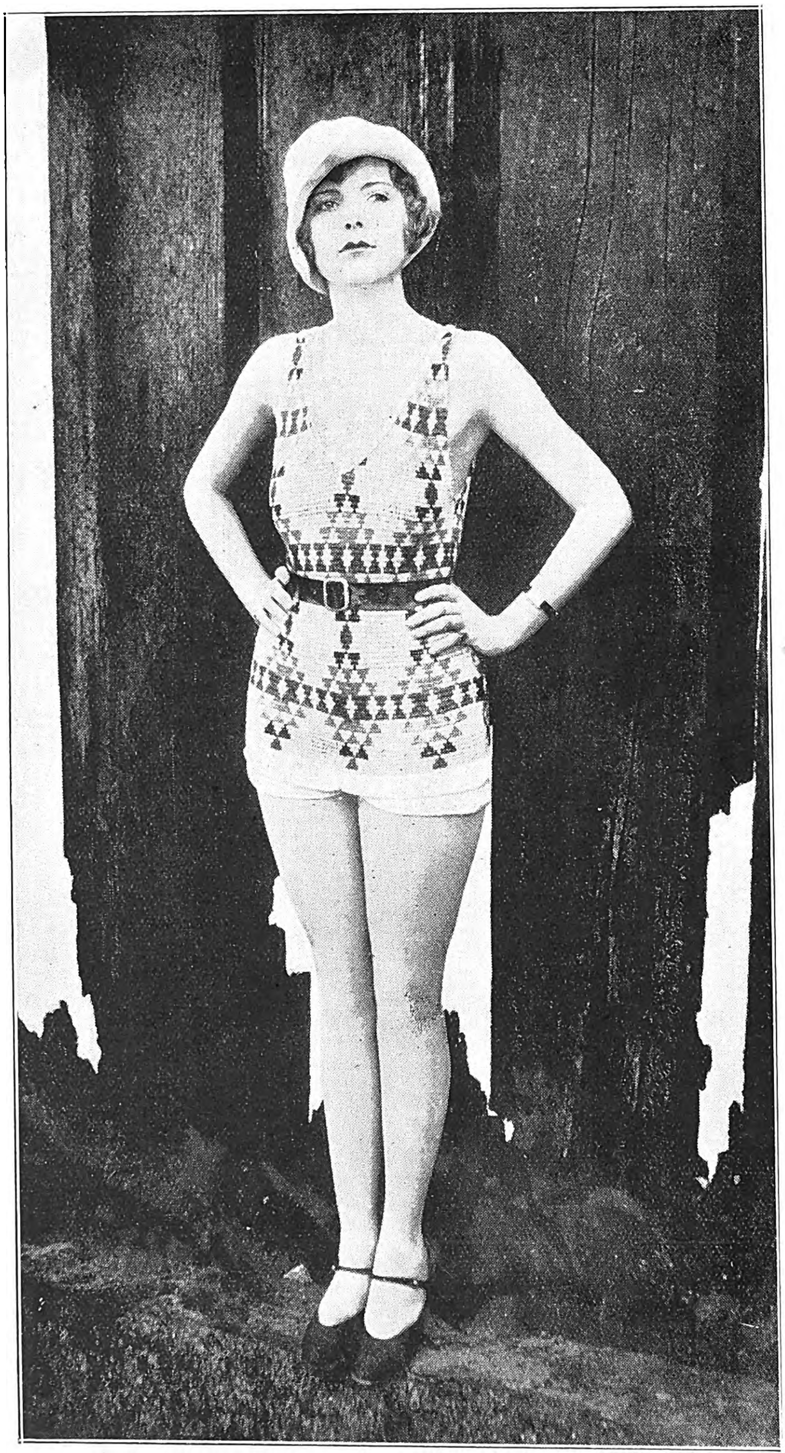
[Photo: Pathe.

Les Zengas.

Most South African tourists who have been to Paris have seen the marvellous scenic and dancing productions at the Folies Bergère, and will be interested in the advent of Les Zengas to South Africa. By the way, you can see them at Durban, at the Criterion, on November 8th.

These are a pair of French dancers who have been taking part in the Folies Bergère productions, and one of them, George Zenga, is well known at that theatre for his clever productions of original ballets. In fact, he produced his first ballet at the age of 16 years, and was at that time the youngest ballet master in the world.

They have looked forward to seeing South Africa. "It is a country which we much long to see," they say. "We 'ave been in all ze countries of Europe, and now play in England on the same—'ow you say it?—on ze same bill as Annette Kellerman. She is a dancer also, and a gr-r-r-reat swimmer. We, too, like to swim, when we are not dancing, and we hope to take many bathes in the sea when we are in South Africa."



"Ritzi Mitzie" would not be a bad name for this Mack Sennett belle, who plays just as snappy in Pathe comedies as she looks in her attractive bathing suit.

[Photo: Pathe.

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LONDON THEATRES

Marie Tempest's Success.

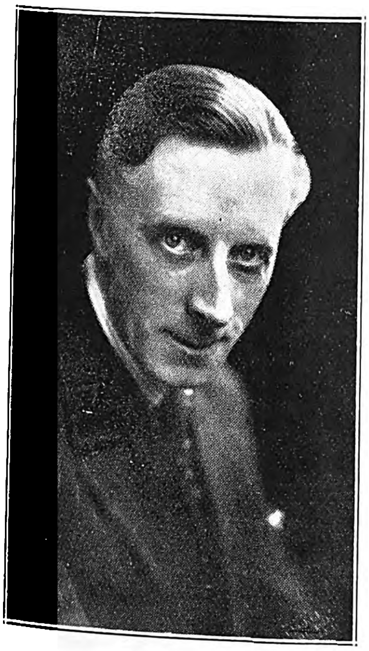
"The Scarlet Lady," the new play in which Marie Tempest stars, and of which I told you last week, is having a great success. Marie Tempest as "Alicia Crane" is, as usual, delightful.

Wondering Where Bond Street Was.

"Alicia," it appears, lived in Gloucestershire, where she seemed to spend most of her time wondering whether Bond Street still stood where it was. Her husband, "Peter," played by Graham Browne, had a passion for the agricultural life and took great interest in those very dull creatures, hens. What more natural, then, that "Alicia," bored to tears with her husband's husbandry, wants a little bit of fire in her life.

Chance Gave Her a Glimpse of Life.

Chance brings to her the opportunity of becoming what she calls a Scarlet Woman, but, amusingly, she only succeeds in being a Scarlet Lady. Marie Tempest moved with decision and grace through mood after mood. Her infinite variety is extraordinary. Her name should have been "April" rather than "Alicia." Ernest Thesinger, as "Reggie," whose entrance into the country dove-cot presents "Alicia" with her great chance, acted with terrific funniness. Here you will see a photograph of this excellent actor.



Ernest Thesinger.

More First Nights.

Two more new first nights this week. Peggy O'Neil, whose tomboyish and infectious gaiety made "Paddy the Next Best Thing" run for more than 800 performances at the Savoy, is back at that theatre in a farcical comedy, which is quite as ingenuous and admirable a vehicle for her bewildering charm and exuberant spirits. After a long season of musical comedy—to wit, "Mercenary Mary"—she returns to her old love, legitimate comedy.

The Daughter of a Peer.

She takes the part of a high-spirited daughter of a peer, who, expected by her father to marry a Duke, runs away with a rich restaurateur's son. They are pursued by both the irate parents, to escape from whom, and the excitement of newspaper readers, they pose as housemaid and manservant. When, in the end, they are caught, they are, of course, forgiven. All the time Miss O'Neil was on the stage on the first night her admirers in the popular parts of the house were loud in their laughter. Whenever she giggled, they shrieked; whenever she became petulant, they applauded. At times their merriment was ultra-hilarious. At the end of the play there were several curtain calls, stacks of flowers, a speech from the author, and hysterical shouts of "Peggy! Peggy!" O. B. Clarence, as the father of the reckless girl, added one more excellent performance to his long list.

O. B. Clarence.

The Pretty Lady.

The pretty, grave lady you see before you is Greta Fayne, who dances so delightfully and plays her part very well in "Merely Molly." Alliteration, as far as the naming of musical comedies goes, has become very fashionable. First we had "Mercenary Mary" with its two "M's," and now "Merely Molly," which bids fair to run as long as its predecessor.

Greta Fayne.

The White Witch.

Last night I went to see "The White Witch" at the Haymarket. Now the Haymarket, as you probably know, is London's most select theatre. One always expects to find there not only the best actors, but also the best audience. However, one cannot always give this superlative term to the plays produced there. Although the theatre has had lately some remarkable successes and some excellent dramas, this latest production, "The White Witch," is not a very worthy successor to the best of them. Not that Fay Compton and Leon Quartermaine did not play amazingly and well—they did, but the play gave them so few chances to display the more subtle of their acting gifts. A. P. Herbert, the author, has given us lately some excellent small plays, and one hopes that the latest child of his pen, "The White Witch," will lead on to something more worthy of his talent.

Promise of More Shows.

We are promised two more first nights this week—"Love Adrift," a new comedy opera at the Gaiety, with an English cast, and another play, called "Berkeley Square," at the St. Martin's Theatre. I will give you news of the production of both of them in my next article.

The Question of Making "Close-Ups."

By VERA REYNOLDS.

The close-up is at once both coveted and dreaded by a screen star!

Such is the admission of Vera Reynolds.

"We all know the importance of close-ups," says Miss Reynolds. "Good close-ups are vital to our success. They are our stock-in-trade—yet how we dread them in the making."

"Capable direction, however, helps to take a lot of the 'dread' out of a close-up. This has been particularly impressed upon me during the filming of my present picture."

"Our director has played the other actor in each of my close-ups—outside the range of the camera lens—yet close enough to help me get into the 'feel' of the action—to help me sense the thing as it should be through my reaction to his conversation—his emotions."

"Some screen players have expressed a dislike of the procedure of directors who hail from the ranks of the actors. They contend this previous training before the camera unconsciously impels a director to act out every scene in detail—to dictate a player's every move—rather than to allow that player to get into the 'feel' of the thing through his or her own reactions."

"This is not his method—he hasn't acted out a single scene during the filming, but he has played the other actor in each of the close-ups. This has been of genuine aid to me."

Mantell's Mannikins.

When one reviews a vaudeville show from a comfortable opera chair, one is hardly conscious of any effort on the part of the artists on the stage. Everything seems to be rosy and sweet with them—simply not a care in the world, and everything moving along by itself without the least effort.

But a visit back-stage, where the "wheels go round," reveals a few things. Back there, it's hurry, bustle around, dash on and off, quick changes and fast shifting of effects; but every move is for a purpose. Speed must be obtained without seeming hurried. Accuracy is the keynote of every move. That accuracy and skill is a theatrical asset is clearly demonstrated by L. Ayres Mantell, owner and operator of the mannikin act, entitled "Le Petit Cabaret," which will open at the Empire, Johannesburg, on November 8th.

If those sitting comfortably out in front could get a glimpse back-stage while "Le Petit Cabaret" is on, they would see dozens upon dozens of tiny wooden dolls—the actors of the play. From out front these dolls seem lifelike enough, but the chances are, the average spectator hardly gives a thought to the fact that human fingers must guide every move made by the dolls. To the curiously inclined, it is this portion of the act that might prove far more interesting than the witnessing of the actual performance itself, though, of course, the whole routine is primarily worked out to entertain by its effects rather than the cause, and this is amply demonstrated by Mr. Mantell and his wonderful little make-believe people.

Esther Ralston, in one of the new Palm Beach bathing suits, which are becoming so popular in South Africa.

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One of the Brennans, appearing at the Tivoli, Capetown, on November 10th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

How would you like Danny O'Shea's job of Beauty Judge in these environments? Danny is a leading man of Mack Sennett, and the girls are doing their share in support of the featured cast in these snappy series of Pathe comedies.

[*Photo: Pathe.*

At Pretoria and Benoni.

There is a distinct treat in store for these two towns n November 8th, for they are to see two splendid films. n Pretoria, at the Grand, "The Gold Rush," the mar-ellous Charlie Chaplin film, which has drawn crowded ouses to the Johannesburg Bijou for two weeks, will be creened. Ted Huxter will be the act. At Benoni, "The nly Way," featuring Sir John Martin Harvey, will be hown from the 10th to the 13th November, a film which s admittedly one of the finest ever shown in South Africa.

In mail week, Syd Coppin and Jean Kennedy were at he Wood Green Empire, and Fred Curran was on the same ill. Another act were the Daros, who are well known in outh Africa.

The success of Hooker and Seaward, the clever Aus-ralian dancers, is one of the hits of "Life" at the London alladium.

Sir John Martin Harvey, who is being featured on the African Theatres, Ltd., circuit, in "The Only Way," was at the London Coliseum on October 18th, playing the title rôle in "Sermon in Crude Melodrama" and "The Showing Up of Blanco Posnet."

Leslie Strange was gaining wonderful press notices at the Shepherd's Bush Empire.

Hair-Growing Discovery

Mr. Brittain was bald. His hair grew anew as shown in the portrait. **Many persons**—both men and women—who were completely **bald** have grown a full crop of beautiful hair by using Kotalko. **Marvellous and speedy growth of hair** has been reported even when falling hair, dandruff, and baldness have existed for years.

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POLA NEGRI in "The Charmer."

"The Charmer," which includes Robert Frazer and Wallace MacDonald in the strong supporting cast, tells the lif and love story of the little Spanish girl, Mariposa, whose dancing attracts many patrons to her mother's cafe in Seville

One day a prominent theatrical agent arrives in town and sees the girl. He approaches her with the propositio that she and her mother go to New York. They do so, and Mariposa is soon famous. All manner of men make bids f her hand—two, in particular—Frazer and MacDonald.

MacDonald is a wealthy man-about-town, and Frazer is his chauffeur. There are some real laughs when thes two set out to get the girl. Which wins? You'll see at the Alhambra, Capetown, on November 8th.

An exceedingly appealing pose of Madeline Hurlock, who has just advanced to the post of featured lady in Mack Sennett's Pathe comedies.

[*Photo: Pathe.*

The Theatre World.

We hasten to offer our congratulations to the Londo *Theatre World*, which has in its October issue publishe the first of its new series. A larger paper, which is a ver distinct improvement on previous issues in that it is fu of interesting reading matter from all countries and the stages, and which looks as if it would keep up its promis to be "critical as well as informative." Well printed o art paper with excellent illustrations and articles Th *Theatre World* certainly has produced one of the finest theatrical papers.

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obtain that much desired tone and finish to their Black or Brown footwear by using 'Kiwi,' The Quality Boot Polish. The regular use of 'Kiwi' Light or Dark Tan on your Brown footwear adds life and colour, thus counteracting the fading effects of the sun. The nature of the leather used in the make of your footwear requires this consideration.
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A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

Gentlemen Prefer Blondes.

This is well in accordance with the finding of connoisseurs, that " Gentlemen prefer Blondes." It is nicely demonstrated by Ruth Taylor, the blonde, Danny O'Shea, the connoisseur, and Thelma Hill, the remainder. All three of them are Mack Sennett funsters in Pathe comedies.

[*Photo: Pathe.*

About Our Friends.

Mona Grey, on her arrival in London, opened at the hambra with great success.

Lewis Davenport, with his " changing waistcoats, was the Victoria Palace.

The Morris Girls and Max (Pansie Maisie and Max) ened at the Mile End Empire.

At the Orpheum.

In Johannesburg, of course. The Doves, a fine trapeze , and Cyril Shields, a very wonderful magician and enterner, will be the acts on November 8th. The picture, of rse, " The Night Cry."

Florence Vidor tries "Flying" In.

William Wellman, brilliant young Paramount director, who was an overseas aviator in the World War, had to qualify as an instructor in a new kind of flying in his production, " You Never Know Women."

Florence Vidor, star of this amazingly different picture, was equipped with a pair of beautiful gauzy wings, each with a spread of six feet. In a magical act, part of a colorful vaudeville bill, she was hypnotized by Clive Brook, leading man, and soared out over a theatre audience.

It required vast resource and genius for Wellman to perfect Miss Vidor's flying act, but a war flyer doesn't know the meaning of the word impossible.

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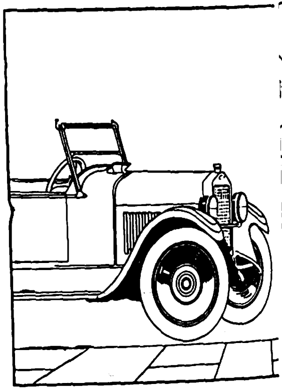

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What do You do on Your Vacation?

By VERA REYNOLDS.

Vacation doesn't mean any particular place to me. All I need to be perfectly happy when I'm not working is a comfortable chair or hammock and plenty of good books, and I don't care whether I'm at the ocean or the mountains. Really, I become so lost in a good book that when I stop reading I sometimes wonder where I am.

I'm glad I do like reading so much, for I find it helps me in motion picture work. I invariably read up on the picture I am to do next, not only the story, but any other phase. I feel sorry for people, especially motion picture players, to whom reading is an effort, for it gives me my greatest relaxation.

A Difficult Task.

Make 250 American cowboys look like Arabian guerilla warriors, in race, form and costume—and have them ready in just sixty minutes!

On top of that make sixty representatives of as many different peoples of earth look like members of the French Foreign Legion, with death in their eyes and grim determination in their tight-set jaws—and you will have turned in a darned good day's work!

That's the job which faced Charles Dudley, the famous make-up expert, in a film recently.

Dudley, who has a long list of successes to his credit, had only 150 make-ups to superintend the last time the company was out—a mere bagatelle, to hear him tell it. The next time, however, this number will be augmented by 150 more troopers, to make up the entire strength of Shiek Ben Achmed's forces as he hurls them against the hated "giaours" (Christians).

Hollywood has a new dance. It's the Limehouse Limp. This quaint, swaying shuffle was introduced this month for the first time. The occasion was the filming of Colleen Moore's new picture, "Twinkletoes," a Thomas Burke story of London's most picturesque quarter.

Whether gentlemen prefer blondes is still being debated, but the fact remains that one large film company has under contract only two strict brunettes, Colleen Moore, the star, and Natalie Kingston, a featured player. The fair-haired featured actresses are Anna Q. Nilsson, Doris Kenyon and Dorothy Mackaill. Mary Astor's hair is dark red.

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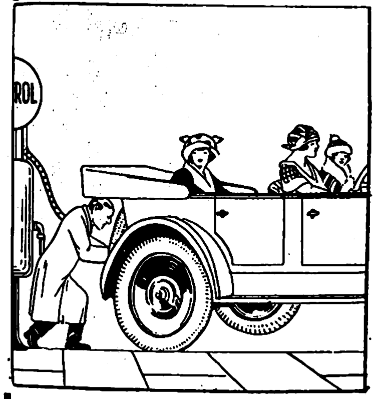

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"THE DOVES."

The Doves, whose turn will be seen at the Orpheum, Johannesburg, on November 8th, will interest everyone. It might almost be described, in fact, as the realisation of what a schoolboy aspires to do in the gymnasium. With little more than the "perpendicular rope" they achieve results as astonishing as they are beautiful.

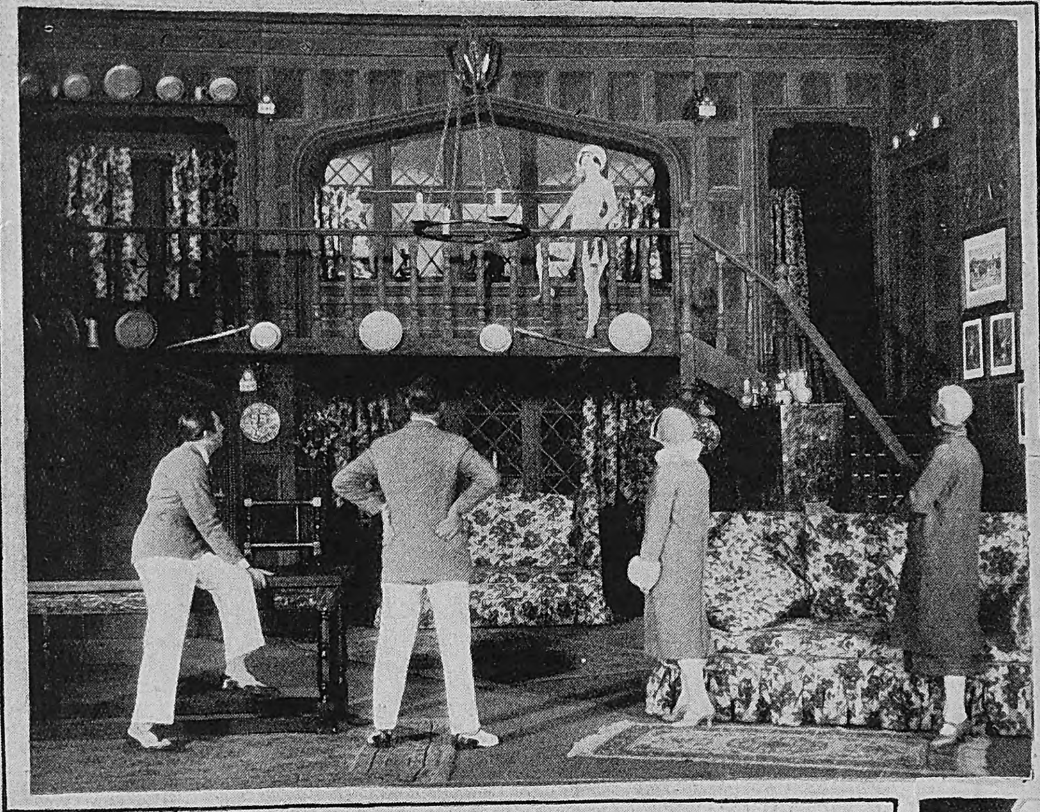
All their actions are performed in the slowest of "slow-motion." The male partner hangs at right angles to the rope and ascends by turning his body round, repeating this motion till he is at the top. His sister, giving the rope one twist round her body and another round her leg, hangs head downwards while he, hooking an ankle in a loop, stands horizontally with the soles of his feet on the rope and his body in mid-air. Then he twists the rope round trunk and leg, takes in his teeth the top of a swivel whose understrap is in the mouth of his sister. While she swings free and slowly revolves, he as slowly slips down the rope, which he controls only with his foot. It is a scene well worthy of the brush of Mr. Sickert. The spot-lights from gallery and circle fling the shadow of each acrobat against the black velvet back-cloth, giving an air of unreality to an exploit which, when one tries to reason it out, is almost unreal.

Of course, the Doves are not newcomers to the halls. After serving an apprenticeship of eight years with the Four Leamy Ladies in the Barnum and Bailey circus, they returned to their own country—they are Lancashire born—and for eleven years have toured both here and on the Continent as a "double act." Thus, what they do in six minutes of their wonderful performance is the fruit of nearly twenty years' constant effort in one direction. As a thing supremely well done, increasing our knowledge of what the body can do, it deserves far more serious attention than the passing curiosity of an episode in an evening's amusement.

At what Age should Women Marry?

By LEATRICE JOY.

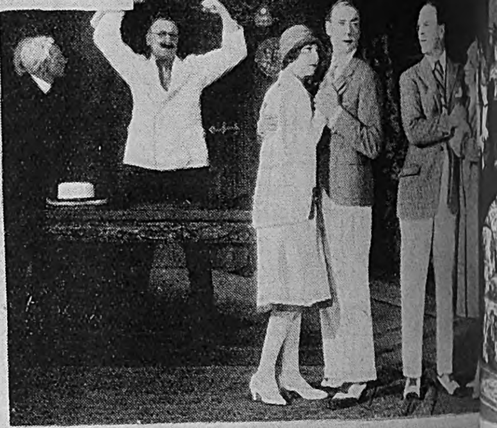
The mental age of twenty-four is the ideal time for a girl to marry. It may take her only sixteen or even forty years to reach it, but when she is sufficiently past her irresponsible girlhood to fully realise the significance of the step she is taking, and still young enough to let romance tinge the event, she is mentally old enough to marry. I think for the average woman this golden age between unsophistication and super-sophistication is twenty-four.



"Rooke

BY BRA

SOME SCENES FROM THE ROLLICKING FARCE WHICH THE 1926 COMEDY COMPANY ARE PLAYING ON THE AFRICAN THEATRES LTD, CIRCUIT.



A Kiss in the Dark.

The story deals with the love affairs of a young American, manager of a large plantation in Cuba. He falls for every young woman who happens along, and one day meets the one woman of his heart. Despite his repeated promises to reform and settle down, she makes light of his many proposals of marriage, believing that she is but another one of his flames to be toyed with for a time and then cast aside.

Adolph Menjou, Lilian Rich and Aileen Pringle are a few of the featured players, the film coming to the Carlton Bioscope, Johannesburg on Nov. 8th, 9th and 10th.

Herschel Henlere.

He is still delighting audiences in this country, is Herschel, the brilliant pianist. When can you see him? Why, at the Empire, Brakpan, the 8th and 9th November; the Palace, Vogelfontein, the 10th and 11th; and the Vaudette, Krugersdorp, on the 12th and 13th.

Jetta Goudal.

Jetta Goudal was born in Versailles, France, July 12th. Her father was a Parisian lawyer. She was brought up and educated in Versailles and Liege, Belgium. From five years on she displayed a desire to be "different" and to love the drama. This was opposed by her parents, who wanted her brought up according to strict French standards. She was able, however, to slip in sociology courses at the "Sorbonne," Paris, and the University of Liege, which gave her the contact with humanity she craved.

Famous Old Classics.

At the age of fifteen, failing to win permission to go on the stage, she ran away from home and joined a travelling repertoire stock company, playing such famous old classics as "Sapphe" and "L'Aiglon." It was an amazing thing, that of a young, inexperienced girl of fifteen straightway jumpng into leads; but the personal force which has always been a feature with Miss Goudal drove her irresistibly forward.

During the War.

She was travelling in Holland when the war broke out. She devoted herself to the cause of the Belgium war refugees, working eighteen and twenty hours a day, finding them food and quarters. In two sad years, she lost her male relatives and many dear and close friends, and came to America in 1918 broken in health and nerves. After a year's rest, she went on the stage in "The Hero," playing a girl of sixteen. She made an immediate success. She followed this New York triumph with "The Elton Case" and, later, "Simon Called Peter."

In America.

Up till the time she came to America, she had never seen a motion picture. The first picture she saw was "Broken Blossoms," and she was so impressed by the difficulty of working with the camera and with the lights that she said then she would never go into pictures. Later, however, Sydney Olcott prevailed upon her to play small parts for him in a production called "Timothy's Quest." She played an unhappy tubercular mother, a part quite aside from the statesque leads she had played. She was an instant success, and this resulted in her being cast in "The Bright Shawl," which made her famous over night. Since "The Bright Shawl," she has progressed rapidly. "The Green Goddess" carried her forward, and since that time she has played in "Open All Night," "Salome of the Tenements" and "The Spaniard."

Miss Goudal is not married.

Furthermore, she does not intend to be. She says she does not intend to fall in love while she is working in pictures; that it is impossible to give full attention to acting unless ", the mind is free."

Wide Dramatic Experience.

Miss Goudal, of all the foreign players who have made a success in American motion pictures, has had, perhaps, the widest dramatic training. She has appeared not only on the stage in France, but also in Belgium, Holland and Germany. She has trained herself in the dramatic lore of the entire continent. Miss Goudal is a different, distinctive type. She has brown hair, brown eyes, with straight black eyelashes and eyebrows. These, combined with an olive complexion and an unusually erect, active carriage, makes people ask when she has passed, "Who is that woman?" Cecil B. De Mille calls her "a cocktail of emotions."

INEZ FROM HOLLYWOOD.

She's here! Inez from Hollywood. With a naughty little twinkle in her eye. The world called her the wickedest woman in Hollywood. But was she? Judge for yourself in this unparalleled drama of love and laughter and tears, in which you see studio life back stage as she vamps across the screen.

Anna Q. Nilsson plays in this picture the part of a woman who has won notoriety as a home-wrecking "vamp," but who, as soon as her work is done, throws off her mask of meretricious appeal and becomes a very human and likeable young woman. And you can see it all at the Grand Bioscope, Capetown, on November 8th, 9th and 10th.

What I Wouldn't Do if I were a Man.

By Constance Talmadge.

Wouldn't is an awfully strong word. I much prefer shouldn't. But, if I were a man, I know I wouldn't do some of the following things:—

Constance Talmadge.

Step on dancing partner's satin pumps.

Smoke perfumed cigarettes or a strong pipe on the observation platform of a train.

Ask every other person whether he or she thinks the bald spot on back of head is noticeable.

Tune in a Hawaiian orchestra on radio and next day tell friends I got Honolulu.

Laugh at my own stories before the other chap had a chance to.

Claim to know how to "fix" traffic cops—and pay cold cash in court the next day.

Start arguments about who won the war—and why.

Ride an electric horse so my friends couldn't see me fall off.

Bobbie Wright, of Wright and Marion, who are playing at the Johannesburg Empire, uses a new straw hat for each performance. You'll quite understand that if you see their show.

A New Way to break English Channel Record.

Tammany Young, world renowned "gate crasher" and actor, come forward with a suggestion regarding swimming the English Channel which, he declares, should create a sensation.

"I am thinking of going to England next summer," says Tammany, "to swim the channel. My idea is to set a record for speed that will last for all time, and this is how I think it can be done. Hire a nice submarine. Hitch a line from the stern of the submarine to a belt about my waist, and then when the submarine is nicely submerged, take off. The submarine could not be seen and the speed with which I could swim would be so great that no one could keep up to me in a row boat or motor boat to see how I did it or what stroke I was using to take me through the water so rapidly. About a half mile from shore, cut loose the rope and finish the swim in a blaze of sunlight and glory, and there I think I could have a record that would stand forever."

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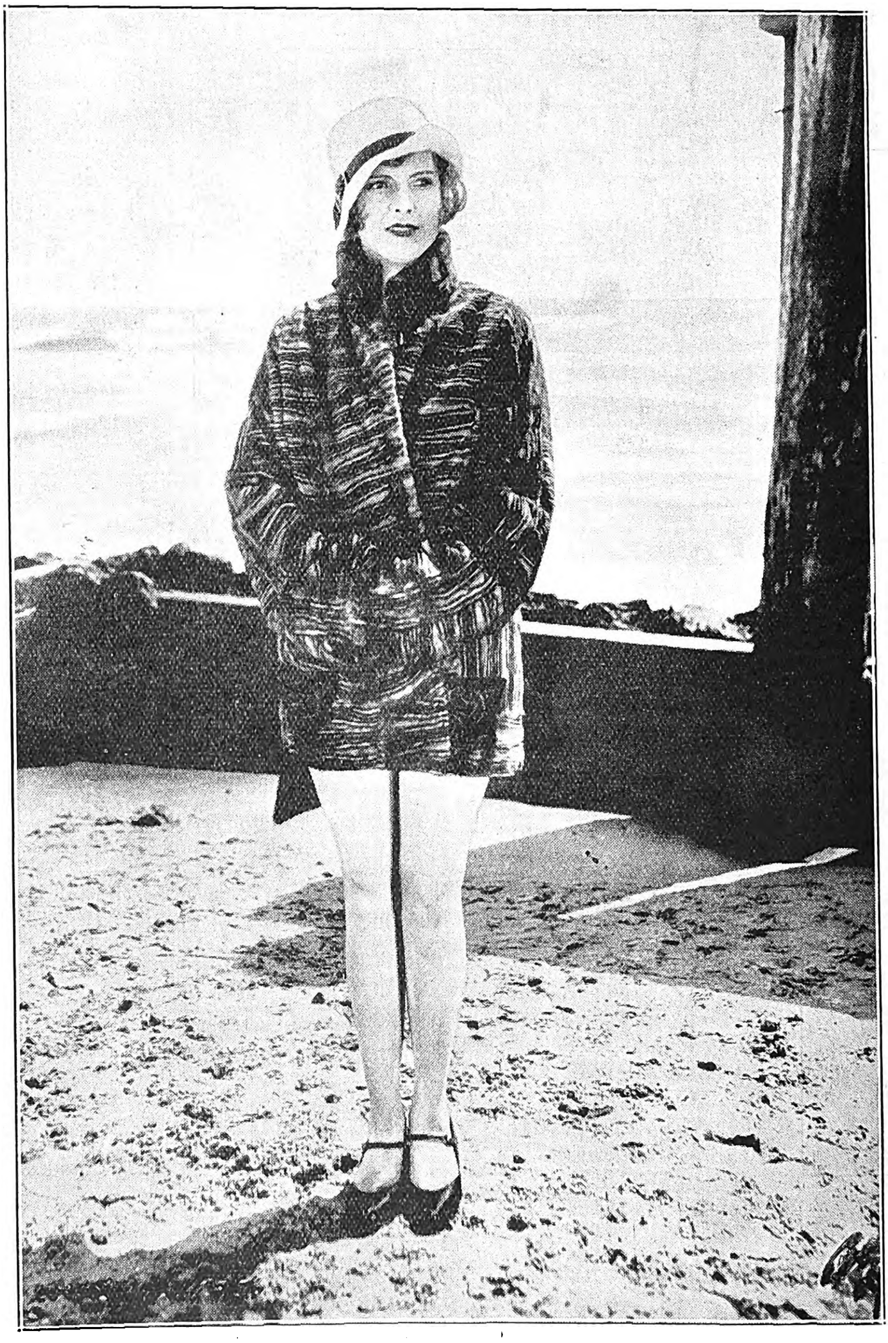
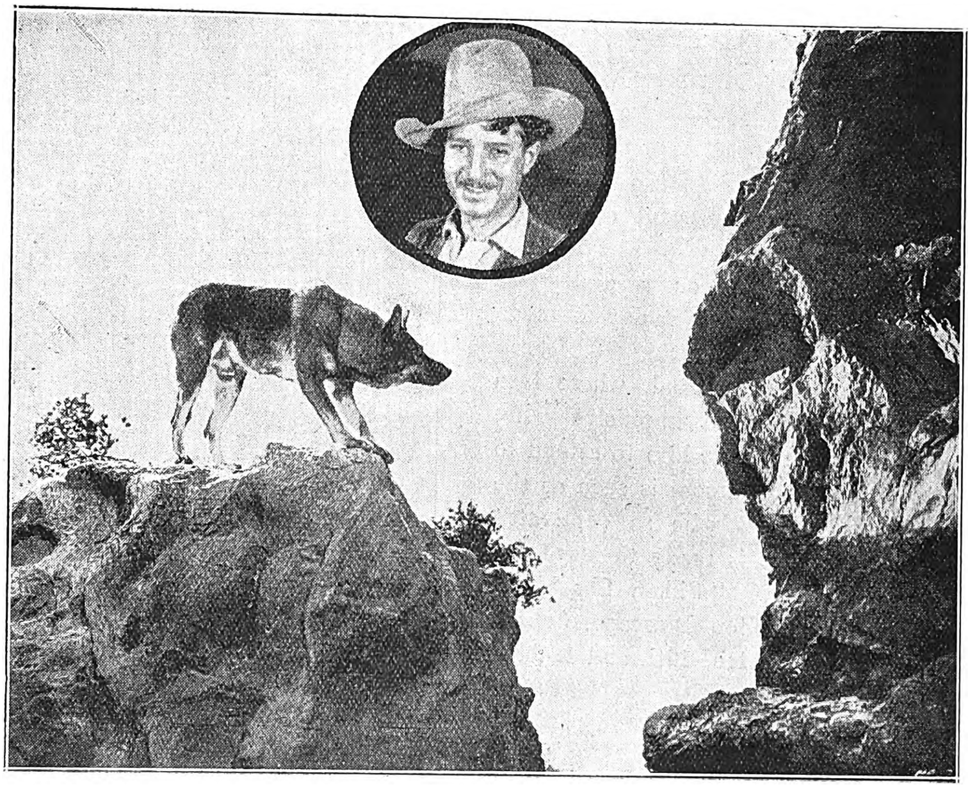


When the leaves come tumbling down and Mack Sennett's bathing girls appearing in Pathe comedies don their cold weather beach costumes, dainty Margaret Hampton will look just like this.

[Photo: Pathe.

"The Night Cry" at the Orpheum.

"The Night Cry" is a homely, intimate little tale of a hopeful young rancher, his brave little wife, his cunning baby and his faithful shepherd dog, and their brave battle against circumstantial evidence and the wild forces of nature. It abounds with touchingly sentimental incidents of the home life of a pioneer American family. It tells the story of their contact and misunderstanding with aliens, their heroic defence of "Rinty" (Rin-Tin-Tin), the guardian of their flocks and the companion of their baby, with his splendid vindication of their high regard. The picture comes to the Orpheum, Johannesburg, on Nov. 8th.



Harold Lloyd and his tiny daughter.

Requisites for Success.

Doris Kenyon gives the following estimate of the things within the average screen actress that bring her success:—

Acting ability, 30 per cent.

Beauty, 15 per cent.

Personality, 20 per cent.

Trying hard to succeed, 25 per cent.

Luck, 10 per cent.

Doris Kenyon.

Miss Kenyon has made a careful stury of the forces behind the success of her many friends in motion pictures, and bases her estimate on that.

"Of course, each actress differs from another," Miss Kenyon explains. "I took fifty representative women with whose careers I am familiar, and struck the average given above. Therefore, it seems to me that these figures should be approximately correct.

"Conditions haven't changed radically since the earlier days of motion pictures, except that to-day, fewer actresses are taken from the speaking stage, and more develop within screen ranks."

Silken Shackles.

Irene Rich looks lovelier than ever in her first venture into the siren field and a sparkingly successful one. She plays Denise Lake, who accompanies her husband abroad on a diplomatic mission, and finds the Budapest moon romantic and intoxicating. Huntly Gordon plays the husband, whose love for his beautiful and impulsive wife, makes it impossible for him to attend to business. Victor Varconi is seen as the Hungarian violinist who so captivates the wife that she is ready to leave her husband for him. "Silken Shackles" comes to the Carlton Bioscope, Johannesburg on Nov. 11th, 12th and 13th.

He loved them all.

Billy Collier.

There, now I have introduced you. Though this seems a trifle unnecessary since Billy's name is already well known in South Africa, he having made an earlier trip here in 1924. And now he is playing at the Empire, Johannesburg.

Apart from being a very versatile comedian, he has an enormous fund of anecdotes, and though he prefers to remain in the background of his stories and tell them about other people, one feels his own vivid personality coming through in the telling.

Sweet Marion Davies.

IF YOU WISH TO HAVE YOUR PHOTOGRAPH TAKEN, CALL ON OR PHONE "JANE PLOTZ."

AT THE BIJOU.

"Through the Back Door."

The story opens at Ostend in 1903, then the gayest seashore resort in Belgium. Little Jeanne Bodamere (Mary Pickford) and her pleasure-loving mother are summering at Ostend, where Madame Bodamere meets Elton Reeves, a wealthy New Yorker. After a whirlwind courtship, Reeves and Madame Bodamere marry. Little Jeanne is consigned to the care of her nurse, Marie, for one year, against the mother's wishes, and only because the new husband insists.

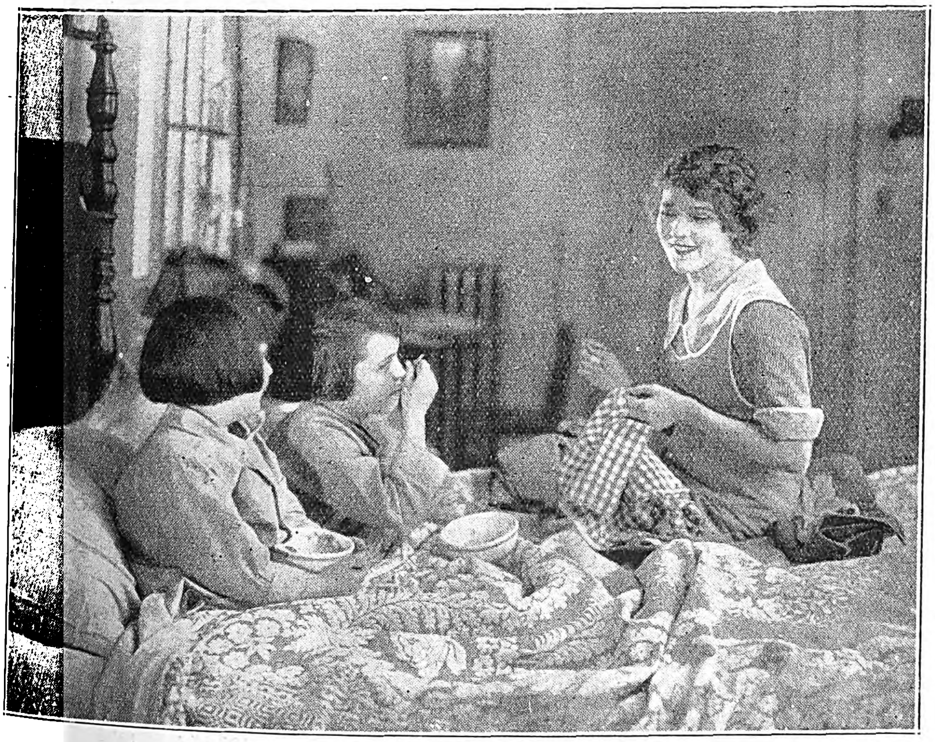
Five years pass before Mrs. Reeves returns for her little daughter. The old nurse, meanwhile, has married, and has come to regard little Jeanne as her own. She tells the mother the child is dead.

Blaming her husband for the loss of her baby, Mrs. Reeves becomes fretful and discontented. They return to America, but not even Reeves' riches bring happiness to the disconsolate mother.

Meanwhile war breaks out in Europe.

"Through the Back Door" comes to the Bijou, Johannesburg, on November 8th.

"And so they sat and rested."



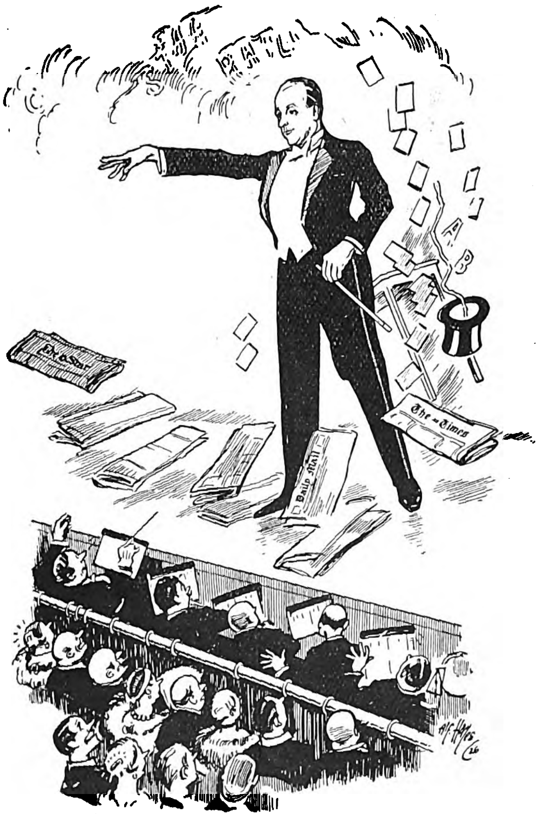
Jeanne and the babies.

"Cheerio!"

MILKA & VELMA
SUCHARD'S
CHOCOLATE

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

South African feathers? Yes, always, if they look as delightful as on this pretty film star.



Cyril Shields will mystify audiences at the Orpheum, Johannesburg, on November 8th.

Next Week's Calls.

Tour List for Week Commencing November 8th.

Tivoli, Capetown.—(Opening Wednesday, November 10th.) Bert Ralton's Band, Donald Stuart, Tex McLeod, Irene and Hearne, The Brennans, and Edna Maude.

Empire, Johannesburg.—Gus Fowler and Assistants, Mantell's Mannikins, Story and Lee, Effie Fellowes, Billy Collier, The Huntings, Dalton Sisters, and Wright and Marion.

Orpheum, Johannesburg.—The Doves, Cyril Shields.

Grand, Pretoria.—"The Gold Rush," Ted Huxter.

Criterion, Benoni.—"The Only Way." (November 10—13.)

Criterion, Durban.—Chris Richards, Les Zengas, Benson Gray.

Vaudette, Bloemfontein.—(Friday and Saturday.) Delysia Stroganoff Ballet.

Apollo, Germiston.—M'Lita Dolores.

Vaudette, Krugersdorp.—(Friday and Saturday.) Herschel Henlere.

Empire, Brakpan.—(Friday and Saturday.) Johnny Moore, Jenny Roy.

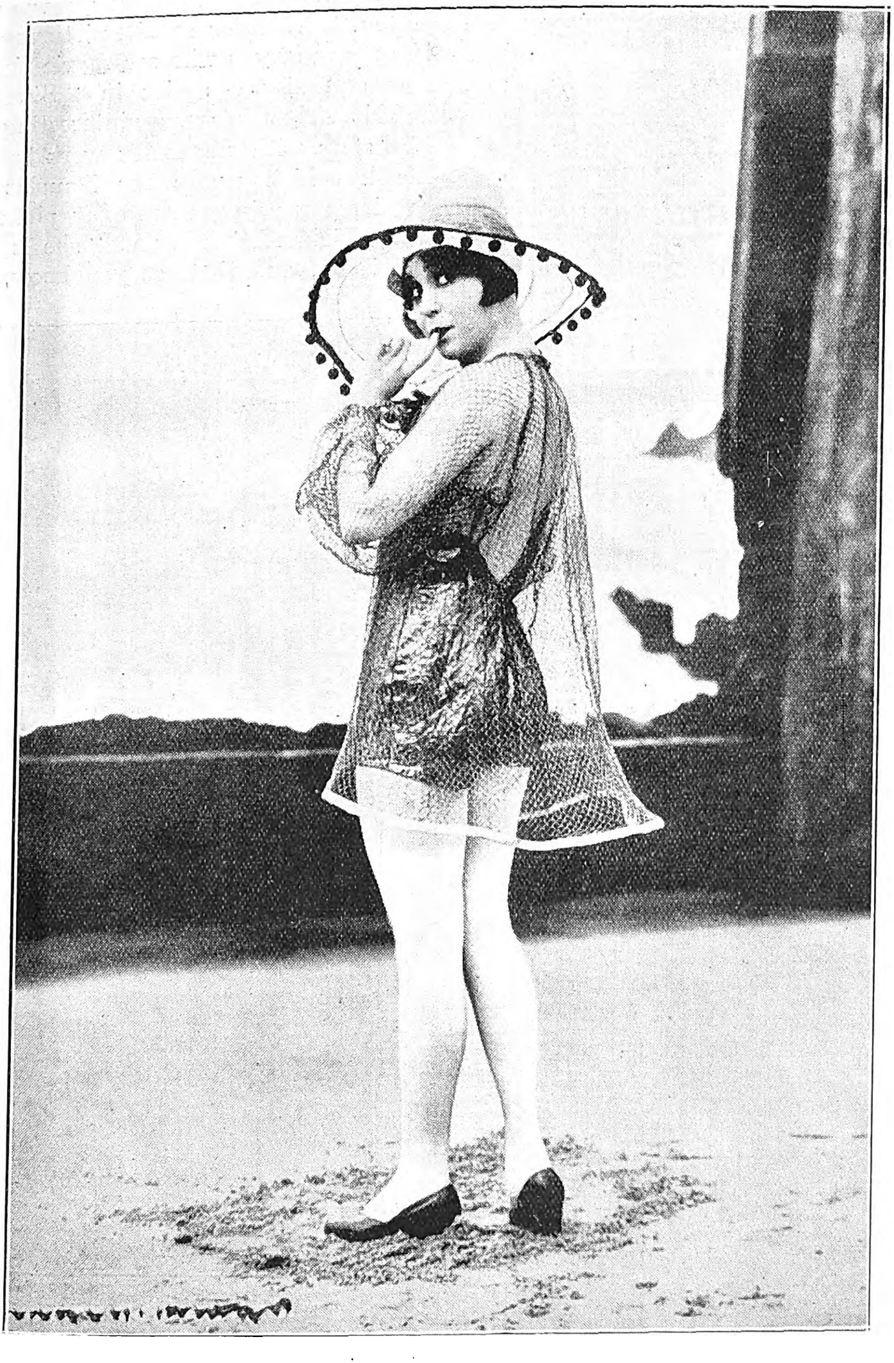
Palace, Vogelfontein.—(Wednesday and Thursday.) Herschel Henlere.

Empire, Brakpan.—(Monday and Tuesday.) Herschel Henlere.

His Majesty's Theatre, Johannesburg.—Guy Bates Post, supported by a specially selected dramatic company, will present "The Climax." On November 11th, "The Masquerader."

Opera House, Capetown.—"Mercenary Mary" Musical Comedy. Sensation of 1926.

Theatre Royal, Kimberley.—1926 Comedy Company will present:—Monday and Tuesday, November 8th and 9th, "A Cuckoo in the Nest"; Wednesday and Thursday, 10th and 11th, "The Best People"; Friday and Saturday, November 12th and 13th, "Rookery Nook."



The latest style in bathing suits is being demonstrated by petite Thelma Hill, Mack Sennett player, featured in Pathe comedies.

[Photo: Pathe.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

The Shock Punch.

The story, coming to Wolfram's Bioscope, Capetown on Nov. 11th, 12th and 13th, has to do with a young millionaire, who dreads the thought of getting "soft" and hires a couple of professional pugilists to keep him in trim.

Frances Howard is the girl in the case. She is the daughter of a building contractor who likes Dix but doesn't take to his fistic accomplishments and tells him that if he wants to stay in good with her he'll have to tone down a bit. This Richard Dix tries to do, but everywhere everyone seems to be tempting him to demonstrate the famous "shock punch" he has developed as the result of weeks strenuous training.

"Atta, girl!"

Natalie Kingston of the films.

Wright and Marion.

Wright and Marion, whose delightful burlesque comedy act is showing at the Johannesburg Empire, although they are now partners, have each had a separate and notable career of their own.

Bobby Wright, instead of serving an apprenticeship of some years and playing small parts, started out by being the principal comedian in a small revue. After that he went into the well-known American revue called "Stop, Look and Listen." Then for a while pictures claimed him, and doubtless many of you who are movie fans have seen his smiling face and absurd antics in "Sunshine Comedy Films." Bobbie Wright has many interesting stories to tell of famous film stars with whom his work brought him into contact. He has high praise for Douglas Fairbanks, whom he considers a prince of moving picture actors, and "as for Mary Pickford," he says, "she is as charming off-film as she is on, and that, as you know, is saying a good deal.

Bobby Wright.

Thomas Meighan is another excellent actor and a good friend of mine. So is Tom Mix, who can be recognised anywhere he goes by his huge hat and his bronzed face. I played with Mabel Normand in comedies, and Viola Dana was also in the same cast with me in a film. I knew her as a child, and a most delightful child she was. Not many people know, I think, that Monte Love, who has a very large following, is an Englishman. He is, though, and in spite of the many years he has spent in America, he still retains his English accent. Perhaps the most delightful child I ever knew during my film days was Lila Lee, who, when I first knew her, was an infant prodigy and gave the great promise which, as most of you know, was fulfilled later.

Pamela Passes.

Leicester Square,
London,
6th October, 1926.

Cobham has returned.

Great news—Cobham has returned safely, and with honour, and is now come to wearing the gaudy bauble of knighthood. Last Friday I watched him coming up to London, a mere speck in the sky at first, a most infinitesimal swallow. But the swallow grew to a lark, and the lark to an eagle, which was soon transformed into a great mechanical bird, that swooped and darted and went winging round and round the great head of Big Ben.

Below the Embankment was black with people.

Little black shapes clung to the sides of walls and fences and to the window-sills of the larger buildings, seemingly by one finger. A great shout went up from the throng when, after flirting with the tower, the aeroplane decided to swoop down to the Thames. In answer a hand was waved up above in the air. And then we held our breaths very tightly as the machine came down. We were all like one huge Lohengrin waiting for the Swan. It came. It lighted on the water as beautifully as any gull coming home to its nest. As the three figures stepped out of it into the launch I thought "This bird has come across the world—a gallant thing to do!" and was fumbling for a ——

"Now I suppose," said somebody beside me, "you will proceed to be a complete woman and weep?" So of course, after that taunt, I had to give up searching for my hanky. I hate doing what is expected of me.

Any emotions I had managed to conjure up dissolved fortunately in rage at the sight of an army of newspaper men minutely photographing the first greetings of the airman and his wife.

Saving Daylight.

We have stopped saving daylight and are going to spend all that we put away in the stocking during the summer. This means that we are having brighter breakfasts and darker dinners. At first this is rather pleasant. It lets us have that thrilling moment of coming out of a theatre after a matinee and finding that the day has run away, and that we must have tea in a dark, shadowy corner, where the electric light is a trespasser. But after a time this palls, and the darkness becomes a horrid black wing which we'd much rather not be under.

It was not so bright in the British Museum to-day.

It is a gloomy place, that—full of pasts and solemnities, The British Museum has no future, poor dear—no posterity, only a great number of ancestors. The reading-room was as full of octenagenarians and learned young women as ever, but I managed to forget them in a wonderful book about unicorns. Do you know, that if you are a unicorn, the magic properties of the single horn in the middle of your forehead will prevent you from ever being poisoned? If you are not a unicorn I'm afraid I can't help you. The Museum, in spite of its antiquity and its love of ancientry, is becoming quite modern in two respects—almost, I think, bizarre. First, more and more space is being devoted to the stall where postcards are sold. This is, I feel sure, due to the influx of visitors who buy postcards everywhere as a sort of proof that they have been to the pictured places. The other devilishness is the inauguration of afternoon tea in one of the galleries. Curiously enough, the cakes do not taste of bronze or marble, and the bread and butter is not cut into Elgin shapes. I was rather surprised at that.

Singing for All.

There you are—that's what the Albert Hall is offering London. Come, says the Albert Hall, and let duchess rub

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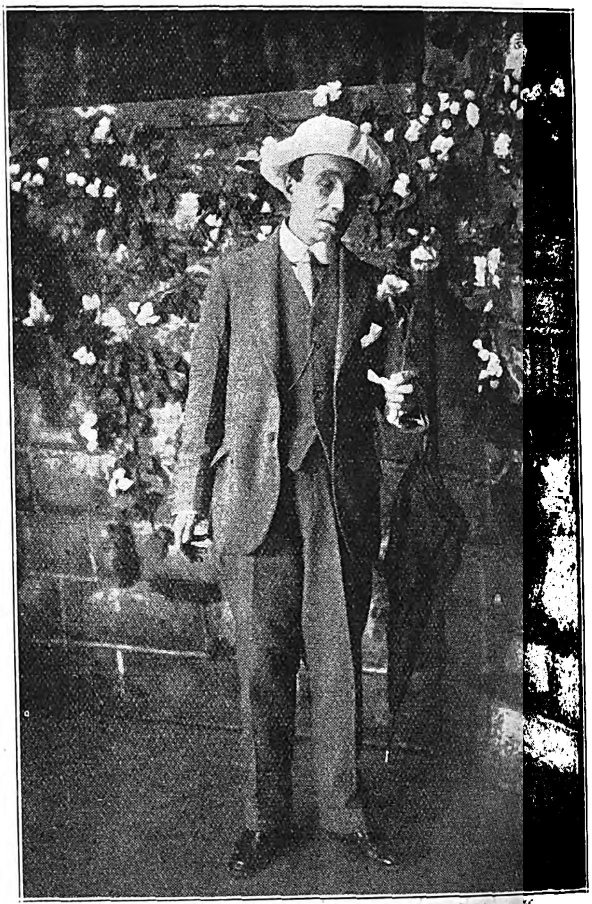
shoulders with charwomen and sing. I am hoping that the great volume of sound next Saturday night—the opening of a Community Singing Season—will take the roof off the Albert Hall, and if possible knock down the walls. Whatever building arises from the ruins I care not—it could never be as hideous as its predecessor. I heard of a woman—always strong minded and resourceful until she went to live in a flat that overlooked the Albert Hall. But the sight of it—the continual sight of such ugliness unhinged her at last and she ran out hatless into the street to escape from it. Unhappily, the first fresh thing that caught her eye was the Albert Memorial and the poor creature turned away from that with such blind horror that, not looking where she was going, she was run over by a number 14 bus. Her relatives being great eaters of beef and able to look any architectural hideousness in the face and enjoy it, not understanding the true cause of her death buried her in Kensington Gardens in full view of both the monstrosities that caused her ruin. And the man who does the decorations for Lyons' Corner House designed a monument to her memory. I'm afraid that that last blow killed even the ghost of the poor lady as I have never seen it in the Gardens with the other ghosts I know.

PAMELA TRAVERS.



Flowers for "Mawy."

"MERCENARY MARY" (IRENE SHAMROCK) AND THE "CWUMB" (HORACE KENNEY) ARE HAVING A GREAT WELCOME BY THE SEA—AT CAPETOWN, TO BE PRECISE.

[*Photo: African Film Productions, Lt*

"Hoo-o-o!" Mary wears a wonderful pink georgette gown in this scene, and her feather fan is something to wonder at.

Virginia Valli.

GH-CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

Google

From Australia.

When Osborne and Perryer were in South Africa, they had with them their young daughter, whose stage name was Margery Vere. Now we hear from Australia that Marjery is joining Ada Reeve's company, who are playing "Spangles."

Osborne and Perryer are touring New Zealand at present. Hilda Nelson is also in the company.

"The Best People" is being staged in Sydney and is meeting with an enthusiastic reception. It is being played here, of course, by the 1926 Comedy Co.

Nellie Melba is to give a series of farewell concerts in Australia early in the New Year. Paderewski is also reported to be arriving in March.

"Gerald Cranston's Lady."

The story of "Gerald Cranston's Lady" deals with a master of finance who "buys" a titled wife for the business prestige he will gain from his position in society. When the wheels of fate crush him and his fortune, he finds love—a thing he once believed only fit for fools.

It is the kind of film in which Alma Rubens is certain to wear the beautiful clothes for which she is well known, and the kind of rôle in which she may be aloof and mysterious and beautiful. James Kirkwood also is particularly well cast as the self-made millionaire who believes that position might be purchased.

You will see the "Lady" at the Grand Bioscope, Capetown, on November 11th, 12th and 13th.

"The Girl in the Taxi."

The *premiere* of "The Girl in the Taxi" at the Standard Theatre, Johannesburg, took place just as we were going to press with the *S.A. Pictorial*, so we may be pardoned for a brief notice of a very enjoyable play given in honour of Mr. Theo. Wendt, who received a big ovation at the fall of the curtain, and who was evidently very much moved.

Bright, gay music and charming girls had much to do with the success of the production, which was in the hands of Mr. Fred Coyne.

Mrs. Kitty Orenstein made a fascinating "Suzanne," and was ably backed up by other principals. Her gowns were, as the ladies say, "dreams." Mr. Cyril Griffiths excelled himself as the scent manufacturer "Pomarel," and proved himself once more an able comedian. Mr. Billy Matthews as "Rene," Mr. T. Carrick as the bashful young "Hubert," Mr. P. J. Hittinger, who took the *rôle* of the "Baron Dauvray," Miss Tyleen Bright as "Jacqueline," and Mr. Perry Samson as "Alexis," were a few of the principals who did their work well. Mention must be made of the dancing of Miss Colleen Purchas and Mr. Eric Lavenstein.

The Empire.

Each week see new acts at the Johannesburg Empire, and each act is thoroughly enjoyable. Vaudeville has a large corner in the hearts of South African audiences.

Gus Fowler heads the programme this week with some extraordinary sleight of hand tricks with watches of all sizes and shapes. It is intensely interesting—an unique act—and Gus and his assistants manage to mystify everyone.

Billy Collier is a first-class mimic and burlesque comedian, whose turn was thoroughly enjoyed.

Effie Fellowes, the third new act, makes a very charming boy indeed, and gets her songs well over. Her midshipman number gained her great applause.

Wright and Marion (he of the straw hats) are still receiving a big reception nightly, and the Dalton Sisters, Chris Richards, Ted Huxter and the Doves combine to make up an excellent programme.

Mme. Nicoloeva, the famous Russian dancer, and her partner.

[*Photo: Reville, copyright.*

Marion Davies.

WONDERFUL STUDIES OF PHOTOGRAPHY BY JANE PLOTZ.

Racing Notes.

By "*Observer*."

A. Weldon, who is apprenticed to G. F. Butt, won the first race of his career when he scored on Costly at the Park. He had to have his victory confirmed in the stewards' room, however, as the owner of the second, Sea Lord, lodged an objection for crossing, but this was overruled.

Rampion (Rossendale—Royal Pet) added another good stake to his record when he won the Victoria Derby on Saturday from Thracian and Limerick. Up to Saturday he had not been beaten this season, and this, his fourth win, brought his stake earnings since August up to about £18,000. Last season he was beaten only once, and then he was left badly, his four wins being worth about £9,000, so up to date he has won about £27,000.

When two 50 to 1 chances win the Cesarewitch and Cambridgeshire, one would expect bookmakers to get a skinner in their double books. Mr. Lengberg, the leading bookmaker of East London, however, was not lucky enough to escape and laid £532 to 10s. a win and £53 to 10s. a place Myra Gray and Insight II., the respective winners of the above races.

Monsieur (Pommern—Margarethal), a winner at Capetown on Saturday, was imported by Mr. B. Malk, who paid 540 gns. for him after he had won a selling race at Hurst Park. At the sale of the late Sir E. Hulton's horses, his dam, Margarethal, who is by Sunstar out of Wood Daisy, was, with her colt foal by Lemberg, sold to go to America for 5,600 gns. At the same sale, Margosa, a half-sister by Phaleris to Monsieur, was also bought for America, the price paid being 5,100 gns.

Santry Bay scored a long overdue win when he won the C division of the Auckland Park on Saturday. Now a six-year-old, he won his last race in England as a two-year-old, and, although he has been racing in this country since February, 1923, Saturday's win was his first success in this country.

After Forsaken had split Bright and Hasty Man in the chief race at Auckland Park, the stewards, acting on their own initiative, disqualified Forsaken for bumping and placed him last. In several of his recent races, Forsaken has shifted his ground, and in September last, at Krugersdorp, lost a race through swerving. By Greatorex out of Ugly, Forsaken, who is now ten years old, commenced racing as a galloway.

Mr. G. Astley, until recently joint handicapper with Mr. Ewan Currey to the Johannesburg Turf Club, has been appointed advisory expert for the Transvaal to the Jockey Club of South Africa. The new post is practically on all fours with those of the stipendiary stewards in Australia and India. Mr. Astley has had a long and varied experience of racing in South Africa. He should prove most suitable for the position, for he has the courage of his opinion and also the confidence of the whole racing community.

Grand Chase, winner of the Metropolitan Handicap, was imported by Mr. B. Malk and sold to his present owner, Mr. S. Garrett, for £750. He is by Grand Parade, out o Tzigane by Laveno, and came to this country as a colt, bu has been gelded since. Prior to winning the Metropolitan Handicap he had won twice in South Africa, his second wi having been at Milnerton on September 25, when he beat Step Out and 19 others in an Ascot Handicap (2nd Division over five furlongs.

S. Garrett, the owner-trainer of Grand Chase, was on of our leading jockeys a few years ago, but increasing weigh drove him out of the saddle and forced him to take u training. At the new branch he has met with a fai measure of success, and on Saturday trained two othe winners, Inchkeith for Mr. C. A. Hadley, and Birdwood fo Mr. Albert Lavenstein. When riding, Garrett won the firs Dingaan's Day Handicap on Durmast, and he was o Grenade when that horse won the South African Derby o 1919. Earlier in that year he had won the Durban Jul Handicap on Goldwing, and the following season steere Pamphlet to victory in the big Durban event.

The Metropolitan Handicap, run at Capetown o Saturday, resulted in another triumph for locally traine horses, Grand Chase, Mountain Guide and Step Out filli the first three places in the order written. Of the Ran contingent, Bird of Prey, who started favourite, ran best finishing fourth. Sir Abe Bailey's horse was in a hand position till nearing the turn for home, when the weigh told its tale, but he struggled on gamely, and Step Out, wh had been responsible for most of the pace, just cut him ou of third place. No sooner had Grand Chase headed Ste Out than Mountain Guide threw out a challenge. He failed to sustain his run, however, and, close home, began t slack away, with the result that Grand Chase held on t win by less than a length.

JOHANNESBURG PONY AND GALLOWAY SELECTIONS.

1.10 p.m.—Pony Handicap (A). Six furlongs.
Miss Will, 1; Early Victorian, 2; Fancra, 3.

2.0 p.m.—Trial Plate. Five furlongs.
Marcella, 1; Landmark, 2; Walter S., 3.

2.35 p.m.—Pony Handicap (B). Seven furlongs.
Bonny Lad II., 1; Juvenile, 2; Judy, 3.

3.15 p.m.—Galloway Handicap (A). Nine furlongs.
Butterfly, 1; Wilette, 2; Bushy Park, 3.

3.55 p.m.—Moderate Handicap. Five furlongs.
The Reveller, 1; Rural Fellow, 2; Dispatch, 3.

4.35 p.m.—Maiden Handicap. One mile.
Advertiser, 1; King's Pet, 2; White Man, 3.

5.10 p.m.—Galloway Handicap (B). Six furlongs.
Marcella, 1; Dreamland, 2; Paper Chase, 3.

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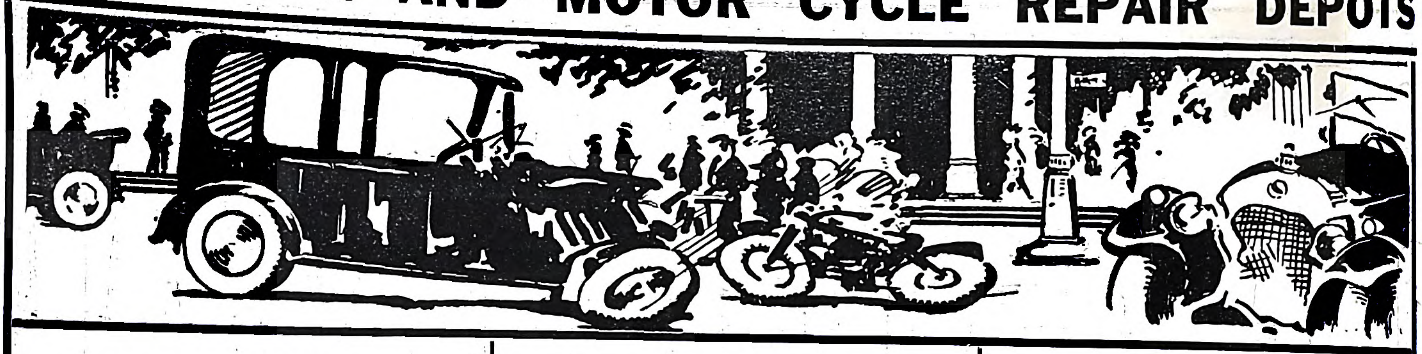

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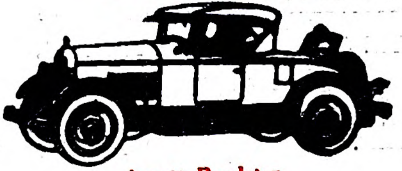

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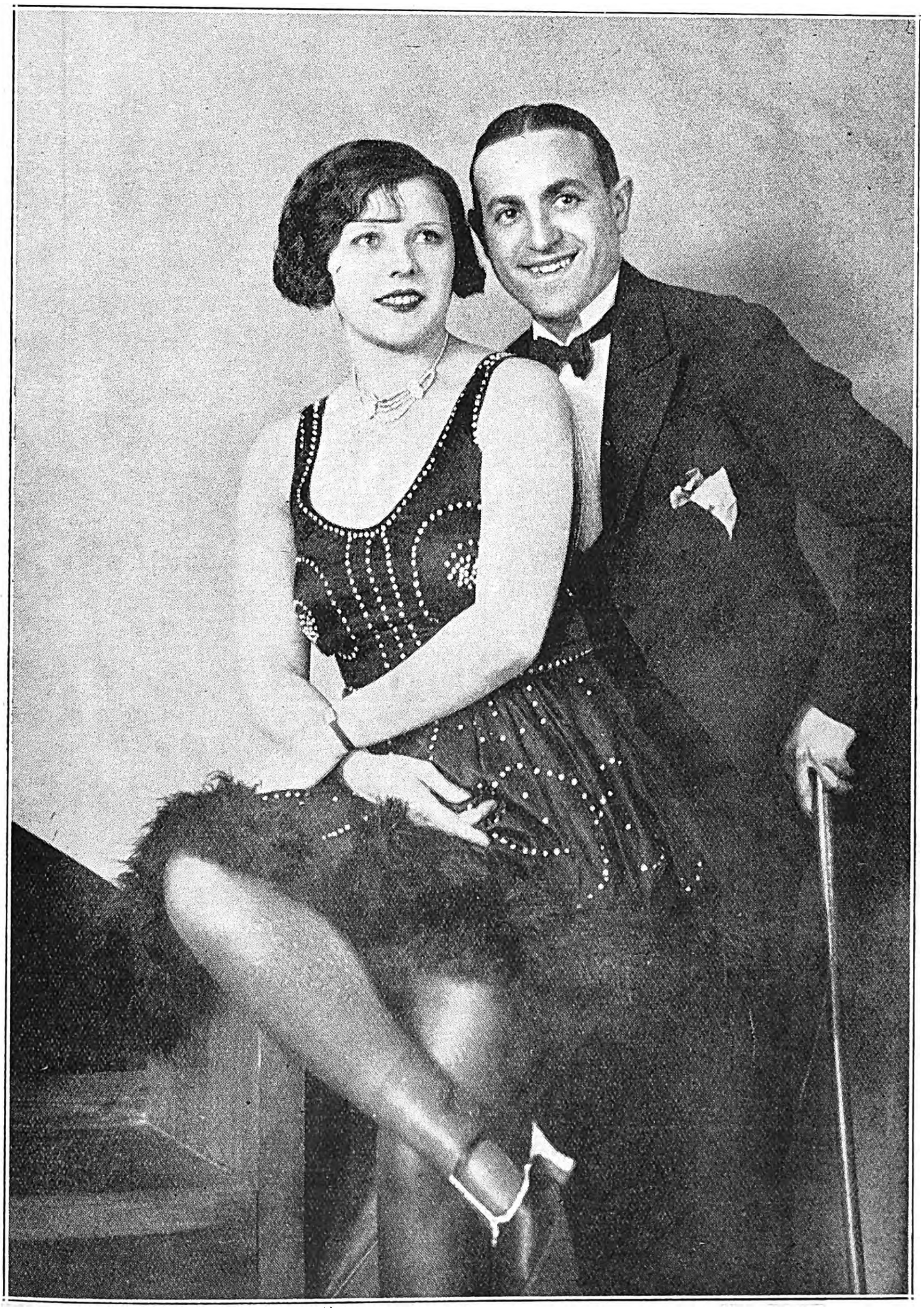
STAGE & CINEMA.

VOL. XX. No. 589. WEDNESDAY, NOVEMBER 10TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



Wright and Marion, appearing at the Criterion, Benoni, on November 15th.

[*Photo: Leon Levson.*

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"The Masquerader."

After the sweet fragrance of "The Climax," Johannesburg playgoers will, on Thursday, the 11th November, have a chance of seeing Guy Bates Post in an entirely different rôle.

"The Masquerader," which the great actor will present, gives him a dual rôle requiring the portrayal of two totally different characters, different in personality, different in ideals, different in everything but stature and facial appearance—and this rôle affords the actor the utmost scope for his genius.

"The Masquerader" is the dramatised version of Katherine Thurston's well-known novel, "John Chilcote, M.P.," the story of which is based on the fact of two cousins—John Chilcote and John Loder—being so much alike in appearance and voice that they cannot be distinguished apart, even by those who know them best. To save the honour of the Chilcote family, Loder impersonates his cousin, who is a drug fiend, and many thrilling events occur before the tangled skein caused by the impersonation is finally unravelled.

GUY BATES POST AS "JOHN LODER."

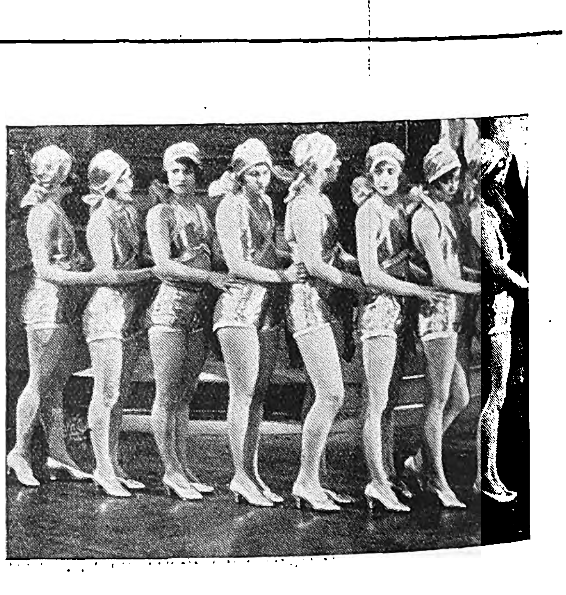
Mr. Post made a sensational success when he first portrayed the dual rôles of Chilcote and Loder in the first presentation of "The Masquerader" in America, and for four years the actor had no opportunity of playing any other piece, as the play had an uninterrupted "run" of 1,250 performances in the United States.

In the exquisite play, "The Climax," only four characters are, of course, required, but in "The Masquerader" the whole of the magnificent company brought to Africa by Mr. Post will play. They will be cast as follows:—

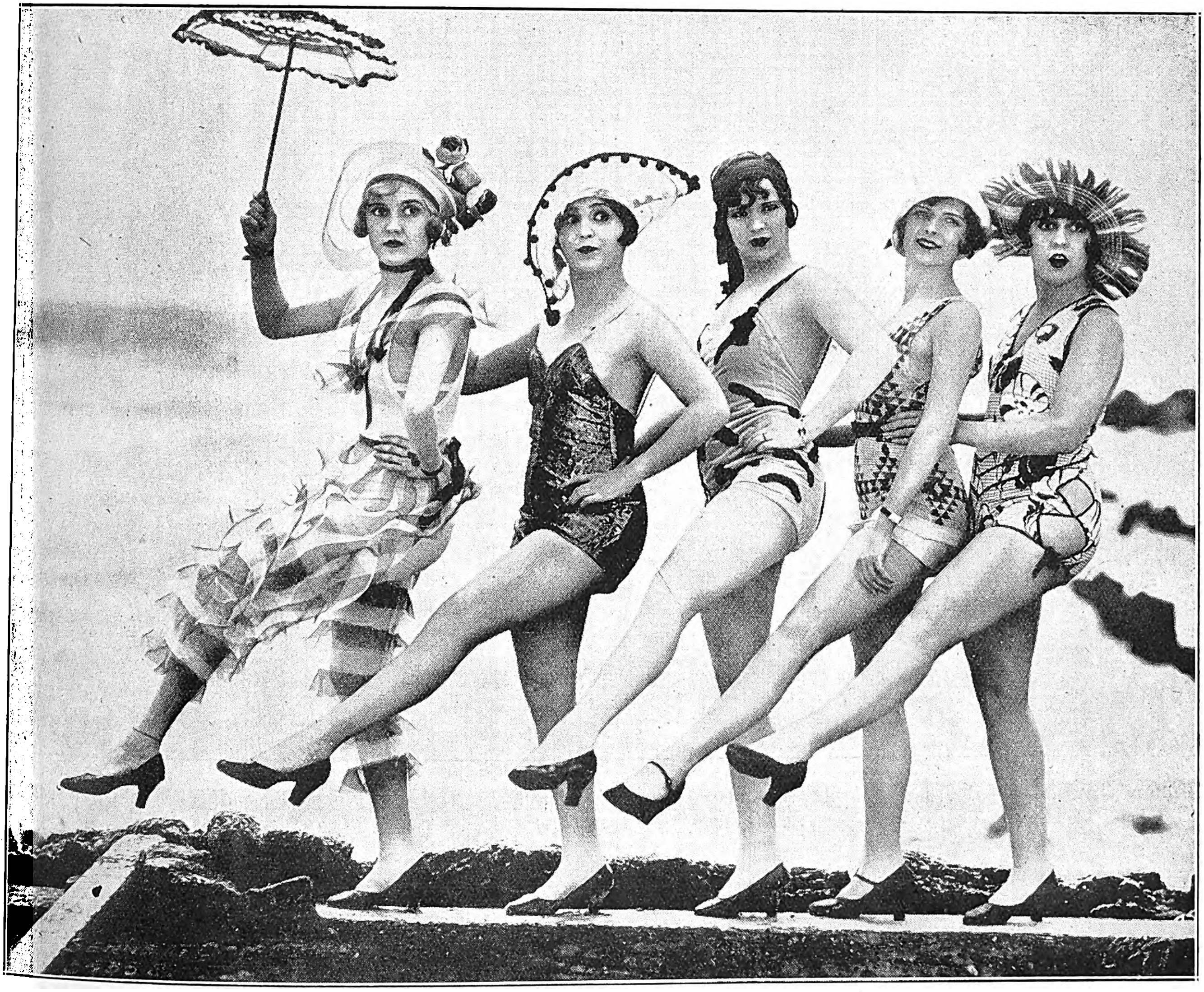
John Chilcote ... ... John Loder	Guy Bates Post.
Brock	Winnington Barnes.
Bobby Blessington	Harold Moran.
Eve Chilcote	Dorothy Brunton.
Herbert Fraide	Eric Maxon.
Mr. Lakely	Ashton Jarry.
Lady Lillian Astrupp	Jean Athol.
Robbins	Cecil Haines.
Greening	Dennis Cardan.
Doctor	Gerald Pring.
"Huskie"	By Himself.

During the past years, Mr. Post has given to theatregoers in other countries a gallery of wonderful character-portraits for their dream houses of remembrance, and each fresh characterisation has added another leaf to the laurel wreath of the actor's great achievements in the world of the theatre.

Mr. Post is not only the greatest American actor of the present day, but he ranks with the internationally famous stars of the twentieth century.



Come and Join Us.



How would you like to be lieutenant of this group of soldiers of beauty belonging to Mack Sennett's regiment of bathing girls appearing in Pathe comedies.

[Photo: Pathe.

Vivien Oakland, Hal Roach player, appearing in Hal Roach's Pathe comedies, has all the assets a real daughter of Neptune ought to have!

[*Photo: Pathe.*

Bombs?

Gus Fowler, the Watch King, who is delighting audiences at the Johannesburg Empire, has many good stories to tell. "I was engaged for Russia in 1912," he says, "and was on my way to Moscow, when, upon reaching the frontier, the usual formalities had to be gone through respecting the Customs and baggage, etc. All went well until they started to open the cases that contained my watches and clocks, when a loud ticking was heard, and the official who was inspecting my baggage rushed to the head man and said something. Before I had time to make myself understood, the huge room was cleared of everybody, and it was only after unpacking the clocks myself and laying them in rows, that I got one of them to pluck up courage enough to inspect it. It turned out that they thought I had infernal machines, and nothing would convince them that I was a music hall artist travelling to Moscow, so I was placed under arrest. In three hours I was released, on the strict conditions that I returned to my own country, and so I was done out of a very remunerative engagement."

Johannesburg Surburban Theatres.

JEPPE...	Nov.	15, 16 ...	"The Man on the Box."
	,,	17, 18 ...	"Quo Vadis."
DOORNFONTEIN...	,,	15, 16 ...	"Quo Vadis."
	,,	17, 18 ...	"Dick Turpin."
ROSETTENVILLE..	,,	15, 16 and (Mat.) 17	"Ypres."
	,,	17, 18 ...	"Sea Hawk."
TURFFONTEIN ...	,,	17, 18 ...	"Safety Last."
FORDSBURG ...	,,	15, 16 ...	"Dick Turpin."
	,,	17, 18 ...	"The Man on the Box."
VREDEDORP ...	,,	15, 16 ...	"Chu Chin Chow."
	,,	17, 18 ...	"The Ten Commandments."
BRAAMFONTEIN...	,,	15, 16 ...	"Safety Last."
	,,	17, 18 ...	"Chu Chin Chow."
PALLADIUM ...	,,	15, 16 ...	"Sea Hawk."
	,,	17, 18 ...	"Feet of Clay."

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

The Dalton Sisters, two cheery souls who will appear at the Orpheum Theatre, Johannesburg, on November 15th.
[Photo: Leon Levson.

Chief Wm. Lowe, one of the most popular figures among the South African Scots.
[Photo: Leon Levson.

Scots Wa' Hae!

Everyone will remember the wonderful Scottish night at the Johannesburg Empire, when " No, No, Nanette " was being staged, and charming Violet Low was honoured by the Society.

Now, on November 18th, there will be a similar night at the same popular house, arranged by the Caledonian Society of Johannesburg, in honour of Johnny Moore, the celebrated Scottish comedian and baritone. The full Empire programme will be given, of course, and one of the star attractions will be the wonderful " Revue de la Danse " by the Delysia-Stroganoff Ballet.

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ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

Eric Cowley, of the 1926 Comedy Co., who open at the Opera House, Capetown, on November 15th.

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Women large per cent of Overland Six Buyers.

That the modern woman is responsible for the development and refinement of the present day motor car was revealed recently when the retail sales force of the Willys-Overland Company, Toledo, conducted an investigation into the buying trend.

It was found that the woman of to-day plays as important a rôle in the selecting of the family car as does the husband. Her taste is often keener and her natural leaning toward smartness and economy have had much to do with automotive progress.

Hundreds of women, according to the sales records of the Willys-Overland Company, are purchasing Overland Six models because of the modern air and distinctiveness which is incorporated in these models.

The day of the big lumbering car is past, and women demand the smart, fast, easy to handle car. Overland was one of the first companies in the motor car world to realize this change in the buying trend. As a result, the Overland Six was introduced on the market.

Only a few years ago the average woman was completely satisfied with the slow, awkward electric car which attained an astonishing speed of 15 miles an hour. Not so to-day. Speed is an essential, beauty a necessity, and economy an important feature.

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Confidence in the car—in its ability to climb hills without shifting gears—in its power to drive through mud and sand—in its perfect functioning under all conditions of weather and climate—these are factors that add immeasurably to the superlative satisfaction that thousands of motorists now experience in driving the Overland Six.

It is a car with ample clearance, yet its carefully planned body construction gives it a low-swung appearance. Its sweeping lines contribute the touch of smartness and beauty so essential to the taste of exacting women, and so satisfying to the pride of both men and women. This is also one of the features that have contributed to the evident widespread popularity of the Overland Six.

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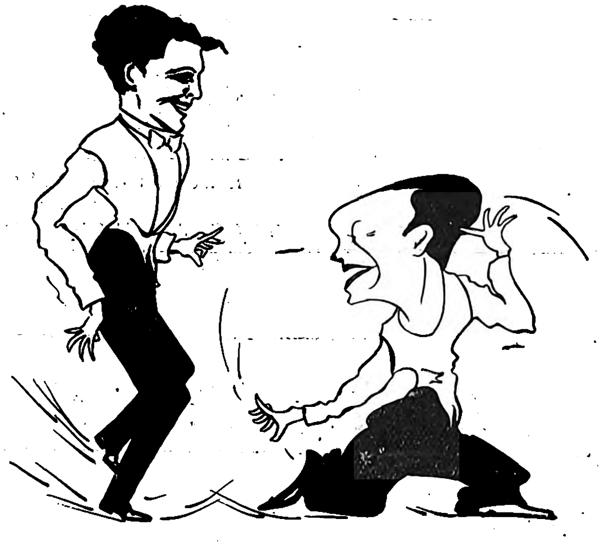
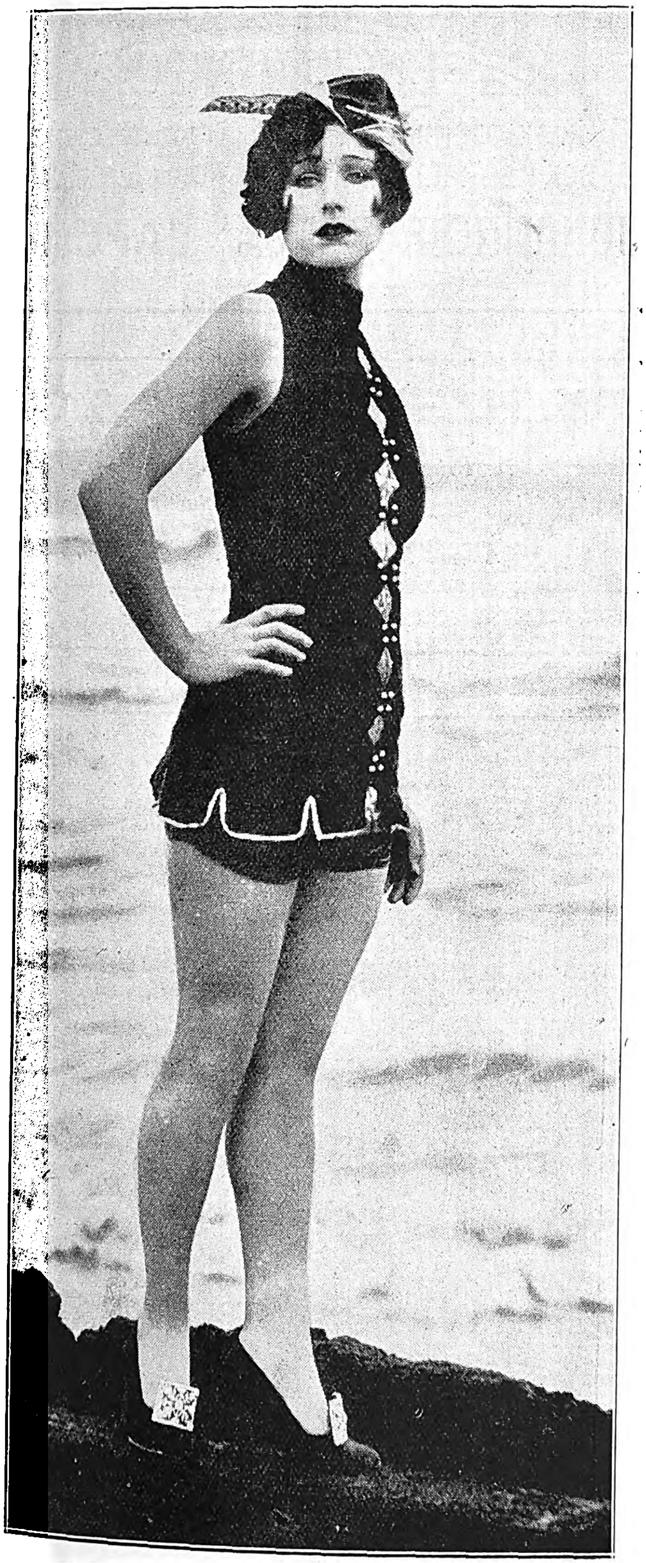


Rolls and Falls, who will be the two Chinese policemen in the Xmas Pantomime, "Aladdin," in South Africa.



If bathing suits were made to match the looks of Mack Sennett's beautiful nymphs, this girl would certainly be the winner in a proposed "Character-bathing-suit" contest.

[*Photo: Pathe.*

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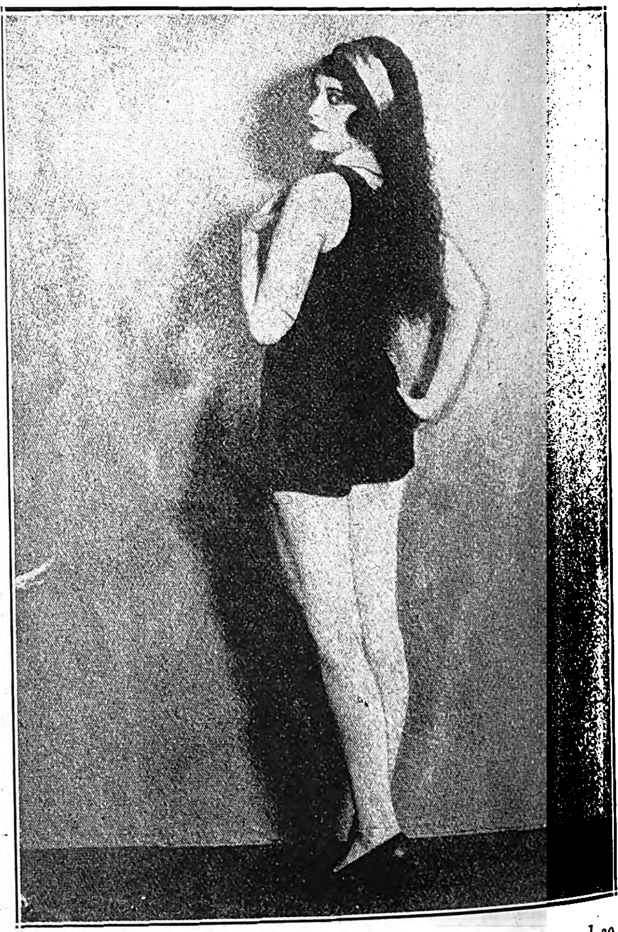


Belva McKay, who won a bathing beauty prize and so went on the films. Belva has red hair.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

LONDON THEATRES

With Marie Tempest.

One of the best played parts in Marie Tempest's latest comedy, "The Scarlet Lady," is "Lady Hipcomb," taken by Alice O'Day. South African audiences will remember that this very clever actress was in the Macdona Company, and will be interested to hear of the success she is making in London.

"Yvonne."

"Yvonne," the musical comedy at Daly's, has settled down into its stride and is playing to packed houses. I do not know how it could do otherwise with such artists as Ivy Tresmand, Hal Sherman and Gene Gerrard in the cast. The accompanying photograph is the latest picture of Daly's delightful leading lady.

Ivy Tresmand.

"Rose Marie."

Talking of musical comedies, "Rose Marie," at the Drury Lane Theatre, is now in its second year, and it is still difficult to get seats for the show unless one asks for them for a fortnight ahead. Derek Oldham continues to sing delightfully and makes a fine hero, while Edith Day is as charming as ever.

Derek Oldham.

Left for America.

Many of you will be sorry to hear that Noel Coward has left the cast of "The Constant Nymph" owing to a nervous breakdown. However, no solemn-faced doctors have any power over this energetic young man, and he has refused to rest. This morning he left for America, where it is just possible he may play his part in "The Constant Nymph" in New York. The "Nymph" itself, in the parlance of publishers, is still proving a "best seller," and nightly hundreds of disappointed people are turned away without having seen the show.

The Two Astaires.

The two people you see here are no other than Fred and Adele Astaire, whose presence at the Empire makes "Lady, Be Good" a Mecca for all enthusiastic theatre-goers. The dancing of these two—brother and sister—is new and original. Not only is it technically perfect, but it contains within itself factors which are suggestive of the old miming art. Fred and Adele do not dance so much as act while dancing. There is, you will agree, a great difference between the two things.

The Astaires.

A New Revue.

The great success of the week has been the production of the Potinière revue at the Little Theatre. All the sketches and songs are satires on present-day affairs, and are vivid and strikingly original. Berte Adams, a most delightful comedienne, who has been absent for some time from the London stage, plays in this new revue, which is an excellent vehicle for her, and her return has been enthusiastically welcomed.

Ballet Dancing in High Heels.

Those of you who care for ballet dancing, and who occasionally trip upon the light fantastic toe yourselves, will be interested to hear that Lola Menzeli, the Prima Ballerina from Spain, who makes her first appearance in England, is at present the only ballet dancer in the world who dances in high-heeled shoes. She has recently patented a new kind of dancing shoe to which a heel is attached, and it is expected that this innovation will revolutionise ballet dancing generally. For the most part the heelless shoe of a toe dancer makes the foot look very ugly and shapeless. Even the greatest toe dancers have not been able to overcome this ugly effect, but this new invention, which combines the stiffened toe with a shapely heel, will certainly make the dancing feet look daintier and smaller.

An Old Friend.

Jean Forbes Robertson.

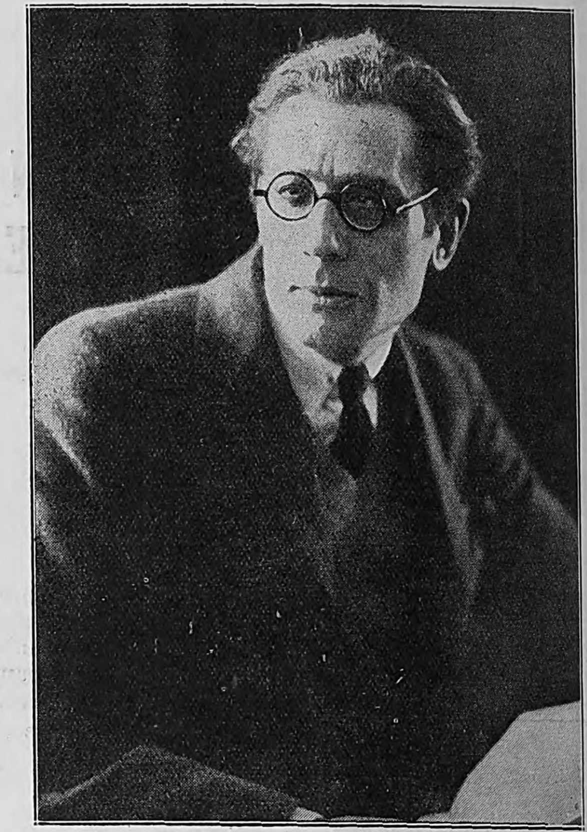
"Berkeley Square," the new play at St. Martin's Theatre, has, after certain alterations in the text after the first night, proved a great success. The leading part, taken by Jean Forbes Robertson, is excellently played. This actress, young as she is, has come to the fore with amazing quickness. She will be remembered in South Africa as Ann McEwen, and she played many parts in the company of her mother, Gertrude Elliott. Indeed, it is no wonder that she has dramatic gifts of a high order, since she has been brought up by parents who have themselves played such notable parts in the theatrical history of England. Sir Johnston Forbes Robertson, a well-known Shakespearean actor, is her father, and her mother is, of course, a beautiful and charming actress.

"Romance."

London is shortly to have a revival of the play which has lately been made familiar to you, "Romance." This is a significant announcement, as it means that Doris Keane, who played the leading part in the first production in London some years ago, now returns to the stage in this favourite drama, and will be associated in it with Owen Nares.

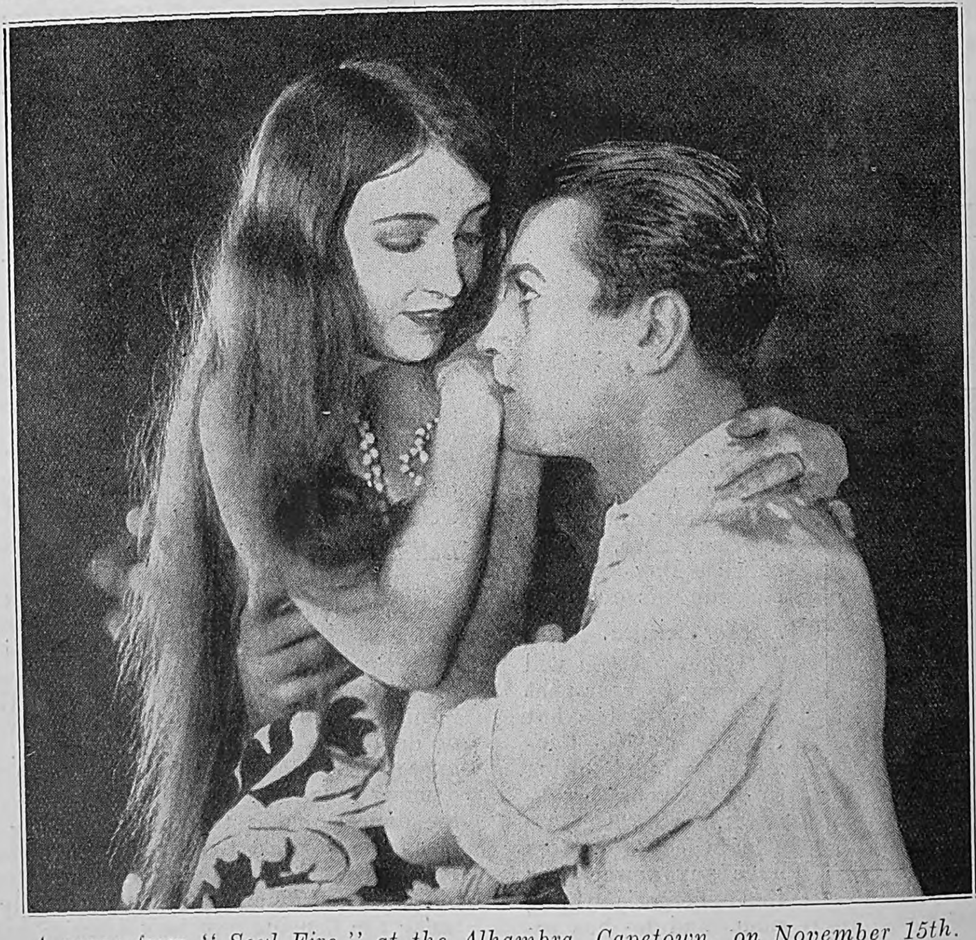
A Merry Farce.

Ruby Miller is now playing the lead in "The Whole Town's Talking" at the Strand Theatre.

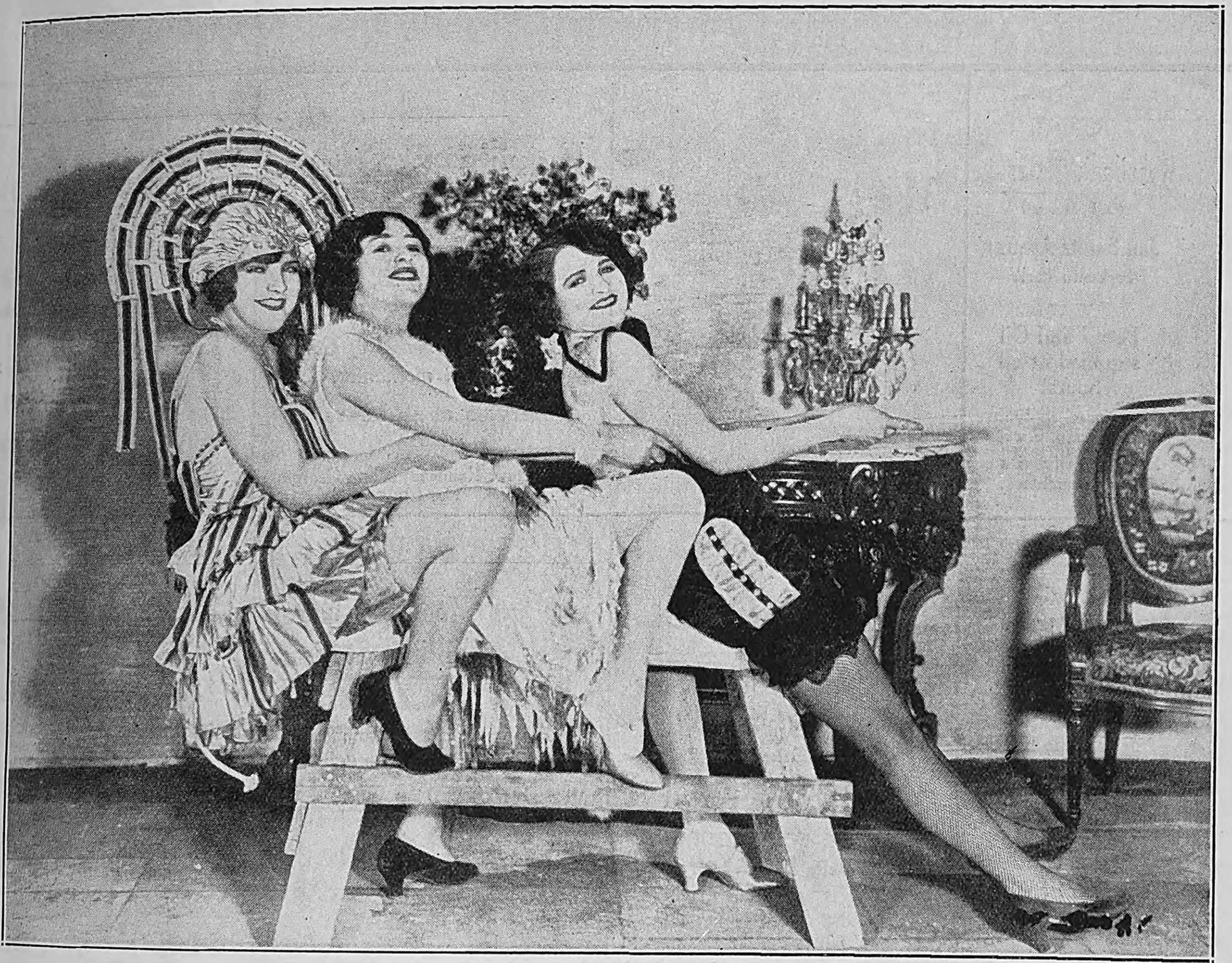


Geo. S. Wray, who is beloved of South African audiences, and who will be in Capetown on November 15th with the 1926 Comedy Company.

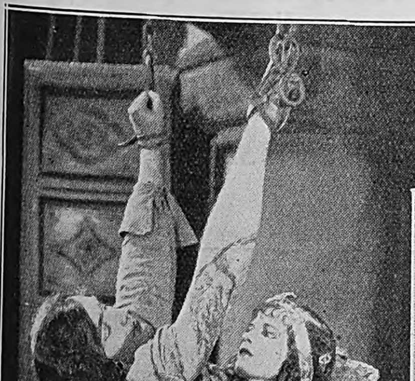
[Photo: Leon Levson.



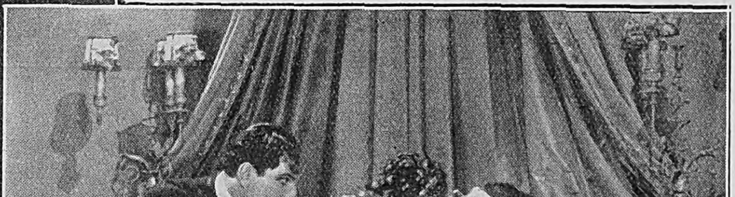
A scene from "Soul Fire" at the Alhambra, Capetown, on November 15th.



"How do you like us?" Some pretty girls in "The Making of O'Malley." How do you like the new mesh stockings?



"The Road to Yesterday."



The story starts in a modern setting. The author has taken his characters from among us. We immediately are on a par with them, sharing their loves and hates. Then suddenly, yet so imperceptibly that it is almost dreamlike, he carries the story back to medieval England in the early seventeenth century.

The film will be shown at the Carlton Bioscope, Johannesburg, on November 15th.

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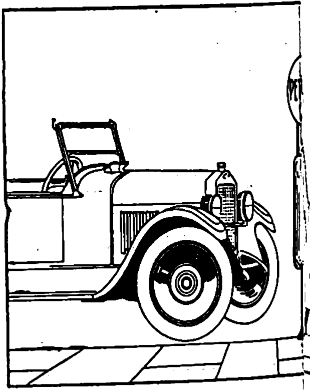

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Biography of Leatrice Joy,

CECIL B. DE MILLE STAR.

Leatrice Joy—125 pounds of piquant brunette beauty—has always had a passion for motion pictures, and her several stage appearances have been merely incidental events in her progress toward the goal of her ambition to be a motion picture star. That she has reached such heights of fame is due to her perseverance and her love of the profession, coupled with her fortunate association with Cecil B. De Mille, who also developed such stars as the late Wallace Reid, Thomas Meighan and others of equal prominence.

Stage in an Attic.

The attic of her New Orleans home, provided Miss Joy with stage, prop room and dressing room during her Childhood. Old trunks, filled with costumes of forgotten Mardi Gras seasons, a spacious, if dusty, attic, and the gleeful co-operation of the neighbourhood youngsters started her on the road to dramatic success, for it was here that most of her playtime was spent. Even as a child, her exceptional talent was evident, and her portrayal of parts seen in New Orleans theatres, or of characters discovered in the course of extensive reading, amused her mother, who was always interested in her daughter's childish passion for acting.

Began in New Orleans.

An optimistic motion picture company decided on New Orleans as a centre of production, and advertised for an actress. Miss Joy, then little more than a child, responded, and was selected, in spite of the fact that scores of other potential Sarah Bernhardts were tried for the place. The company failed, but not before it had planted in Miss Joy firm determination to be a motion picture star.

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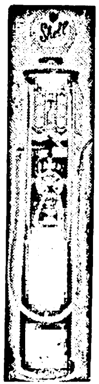

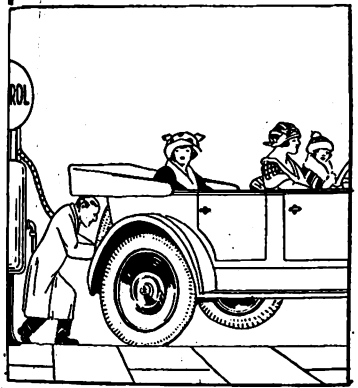

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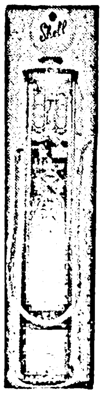

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She next became affiliated with the Wilkes-Barre Black Diamond comedies, after a persistent round of the Pennsylvania studios. With the proceeds of her work there, she and her mother moved to the centre of the motion picture industry—Southern California—but casting directors failed to see the possibilities in the brown-eyed little applicant. She accepted a stock position in San Diego, and, in spite of the fact that it wasn't her choice of a profession, the experience she received stood her in good stead when she again tried to break into pictures. She was given a leading rôle with Goldwyn, and was so successful that she played in several pictures, one of which attracted the attention of Cecil B. De Mille, who secured her services and featured her in "Saturday Night," "Manslaughter," "The Dressmaker from Paris," "Triumph," "The Ten Commandments," and others under Paul Iribe and Frank Urson.

A Southerner.

Miss Joy is a Southern girl, having first seen the light of day in New Orleans, her birthday being November 7th. She attended Sacred Heart Academy, where she was intensely interested in dramatics. Aside from acting, her hobby turns to roller skating.

The name "Leatrice," which so individually designates attractive Leatrice Joy, was selected in a novel manner by Miss Joy's mother when the future De Mille star was a chubby infant.

Leatrice was almost named "Beatrice," which means "Blessing from God." The meaning and sound of the name were both attractive, but Leatrice's mother must have foreseen that her daughter was to be a distinctly different personality, and so she sought for a slightly different name for her. She went through the alphabet, beginning "Beatrice" with a different letter each time, until she had coined "Leatrice." To-day the name is internationally famous, and Leatrice is constantly receiving letters telling her that little girls have been named for her.

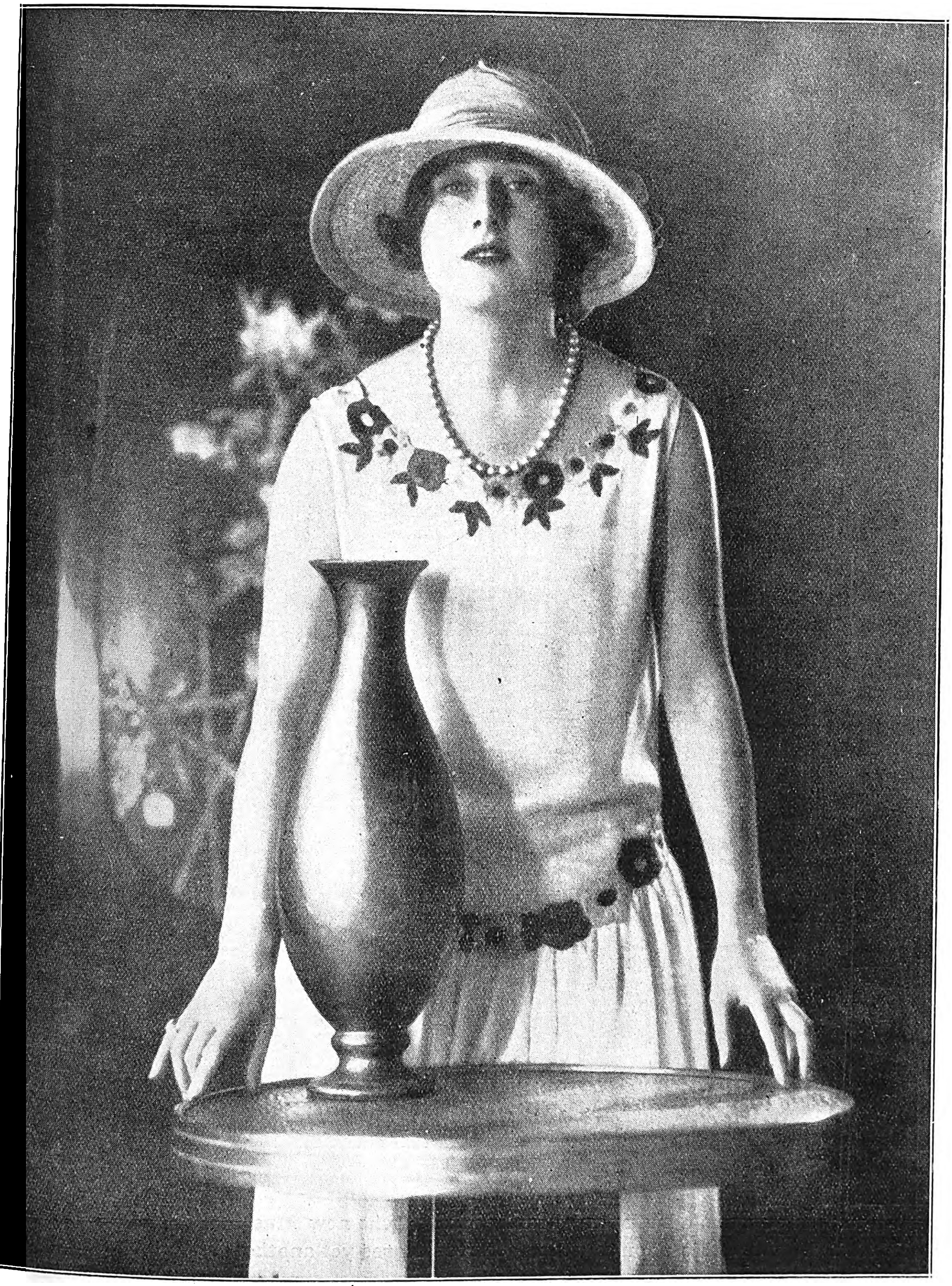
"Aladdin."

This year's pantomime in South Africa is to be "Aladdin," and will be a magnificent production.

To appear in "The Masqu
at His Majesty's T

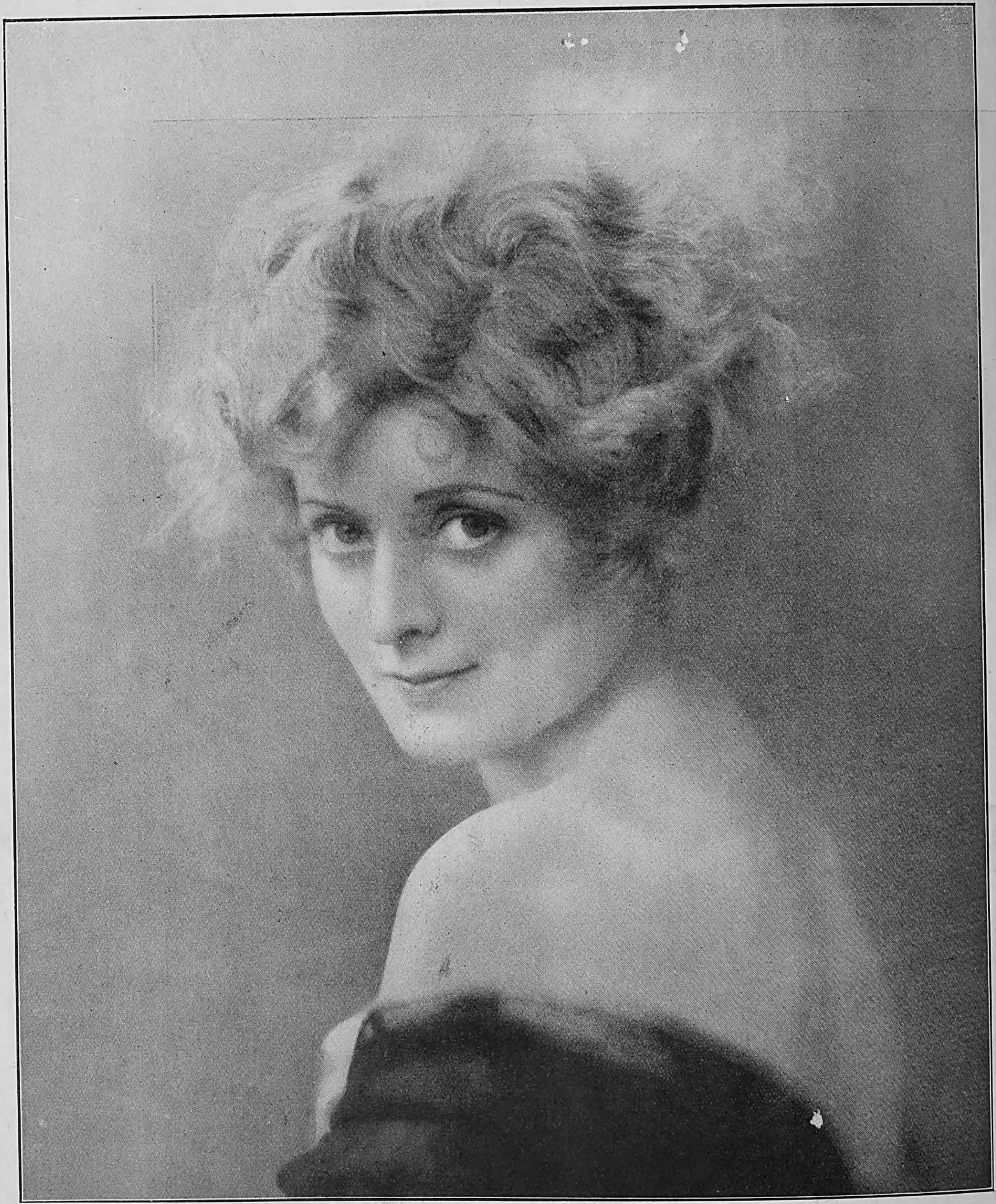
GUY BATES POST.

Maader,” on November 11th, y'satre, Johannesburg.



DOROTHY BRUNTON.

[*Photos: Jane Plotz.*



EVELYN LAYE

as Molly, the Shop-girl, who marries a Duke, in "Merely Molly," the new Musical Comedy at the Adelphi Theatre, London, in which this popular young Actress scores yet another personal success.

[Photo: G. Mannell.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

Hands up!

A Woman Who Ensnares Men!

"Flames of Desire" is based on Ouida's popular novel, "Strathmore." In it, Daniel Strathmore, American diplomat, cynic and woman-hater, meets Marion Vavasour, the skilled courtesan, noted for her beauty and wit, as the result of the suicide of one of his young friends who could not stand her indifference to his suit. He first denounces, but gradually falls under her almost hypnotic spell. This commences a series of tragedies.

Death and living death follow in the wake of his love affair, wrecking friendship and blighting the beauty of the past with the constantly tragic developments of the present and the ominous doubts of the future. The story eventually untangles a web of passionate intrigues which affords a wide range of action.

The film comes to Wolfram's Bioscope, Capetown, on November 18th, 19th and 20th.

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FOR
CUT FLOWERS

DELICATE Blooms require delicate settings once parted from the parent plant. Roses displayed in a crystal vase or bowl appear dew-drenched as when first picked.

Other varieties of flowers show to advantage when the stems are hidden away in receptacles of coloured pottery ware.

At Henwoods, examples of Stuart Crystal hand cut glass, Ruben's Pottery and Electric Blue Ware ravish the eye. You should hurry up and see these exquisite pieces which sell as quickly as a flower fades.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

" Looking them over is a dandy occupation for a single fellow on a sunny Saturday afternoon. But not everyone is so fortunate as to meet the Mack Sennett bathing beauties.

[*Photo: Pathe.*

Rod La Roque.

Ted Huxter.

He calls himself the Inebriate Reveller. Ted Huxter is, indeed, a most amusing reveller, though the epithet "inebriate" only applies to his stage character. He also has coined a word for himself, which I think very apt. He calls himself "Acromedian," this word being a contraction of acrobat and comedian. He is fully entitled to both of them, for there is no knotty attitude into which this performer cannot tie his body, and the sourest and most misanthropic person could not fail to laugh at his comic antics and jokes.

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REGENCY COURT HOTEL
TEA ROOMS AND RESTAURANT.
Right on the sea. From your bedroom to the surf. Dainty and well furnished self-contained Flats. Double and Single Rooms. Offers to intending visitors superior and perfect accommodation and cuisine. . . . . Home comforts and privacy.
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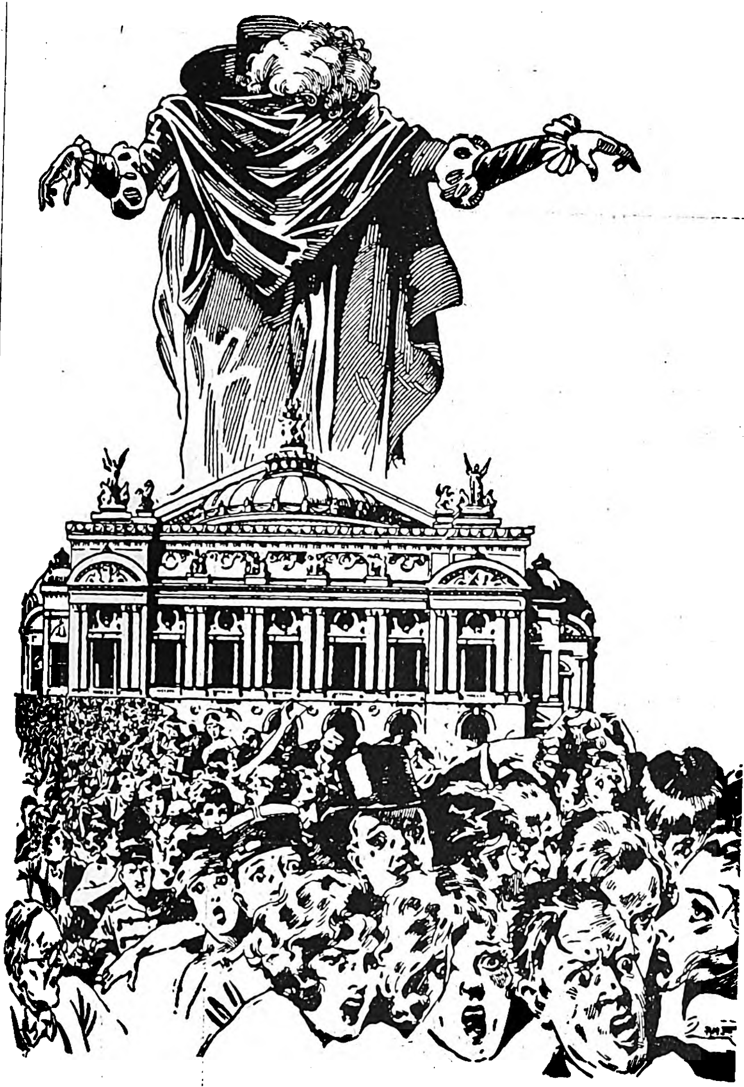

The Phantom hovered over the Opera Place.

Harold Lloydgrams.

Why worry?

Anticipation is worse than participation.

Worry never worries those who never worry.

Never worry worry and worry will never worry you.

Pack up your worries and throw them to the devil.

Worry is as worry does.

He who worries last worries least.

Worry and the world laughs at you. Laugh and you should worry.

Why worry troubles upon you when you can laugh troubles away?

'Tis greater to be laughed at than worried over.

A worry a day frets life away.

Swat the worries.

Keep your thoughts away from worry, and worry will not think of you.

Every trouble comes to him who worries.

IF YOU WERE A GHOST . . . .

What would you do?

It's really a serious question, at least, so says Lon Chaney, who takes the rôle of the phantom in the wonderful film coming to the Bijou, Johannesburg, on November 15th. It's a real super-thriller, this picture.

In the celebrated French mystery romance by Gaston Leroux, it is divulged that there lived in the deep fifth cellar of the Paris Grand Opera House, the most beautiful theatre in the world, a strange recluse, unknown to the inhabitants of the world of air and light above ground.

His hideous appearance was one of the monstrous jokes that nature plays on one person in every hundred million. This man—if the could be called a man—was nothing but an ugly skeleton topped by a skull having deep holes for eyes—a parchment skin was stretched over the bones as tight as a drumhead—but this terrible malcreation was animated by a tremendous intellect.

Banished from birth to a life of loneliness, deprived of the pursuits and pleasures of mankind, but given the advantages of education, this naked soul found refuge in the constant study of the strange, the weird—the esoteric. He became a great musician as well as a great engineer. He became adept in the black secrets of Eastern magic, and was a master ventriloquist.

And so "The Phantom of the Opera" begins, and you ask yourself these questions:—

If you lacked the physical body and facial form that people call a "man," and were banished utterly from the society of humans—

If at the same time you had the cravings and yearnings of the average mortal—

What would you do?

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POWDER
Regd

BEAUTIFIES and benefits the tenderest complexion. It is adherent, unobstrusive and alluringly fragrant. Use "PHŪL-NĀNĀ" PERFUME and the "PHŪL-NĀNĀ" BATH SOAP to ensure a perfect toilet.

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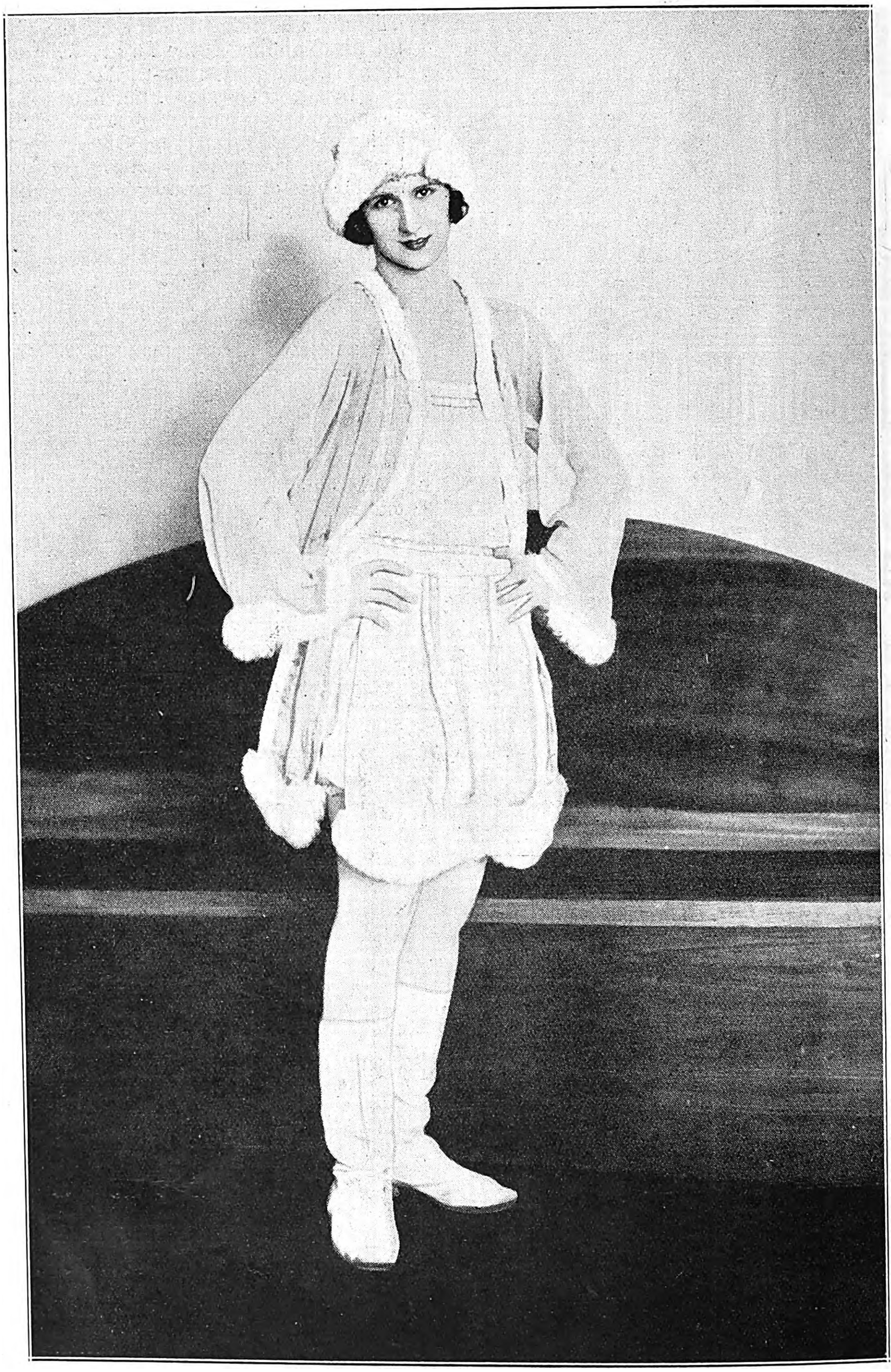
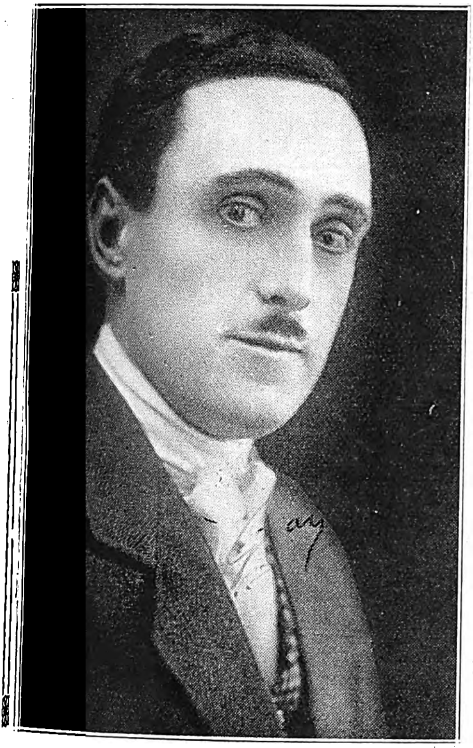


Edna Maude, wearing the white satin costume in which she dances her Hungarian Rhapsody. Miss Maude is dancing at the Tivoli, Capetown.

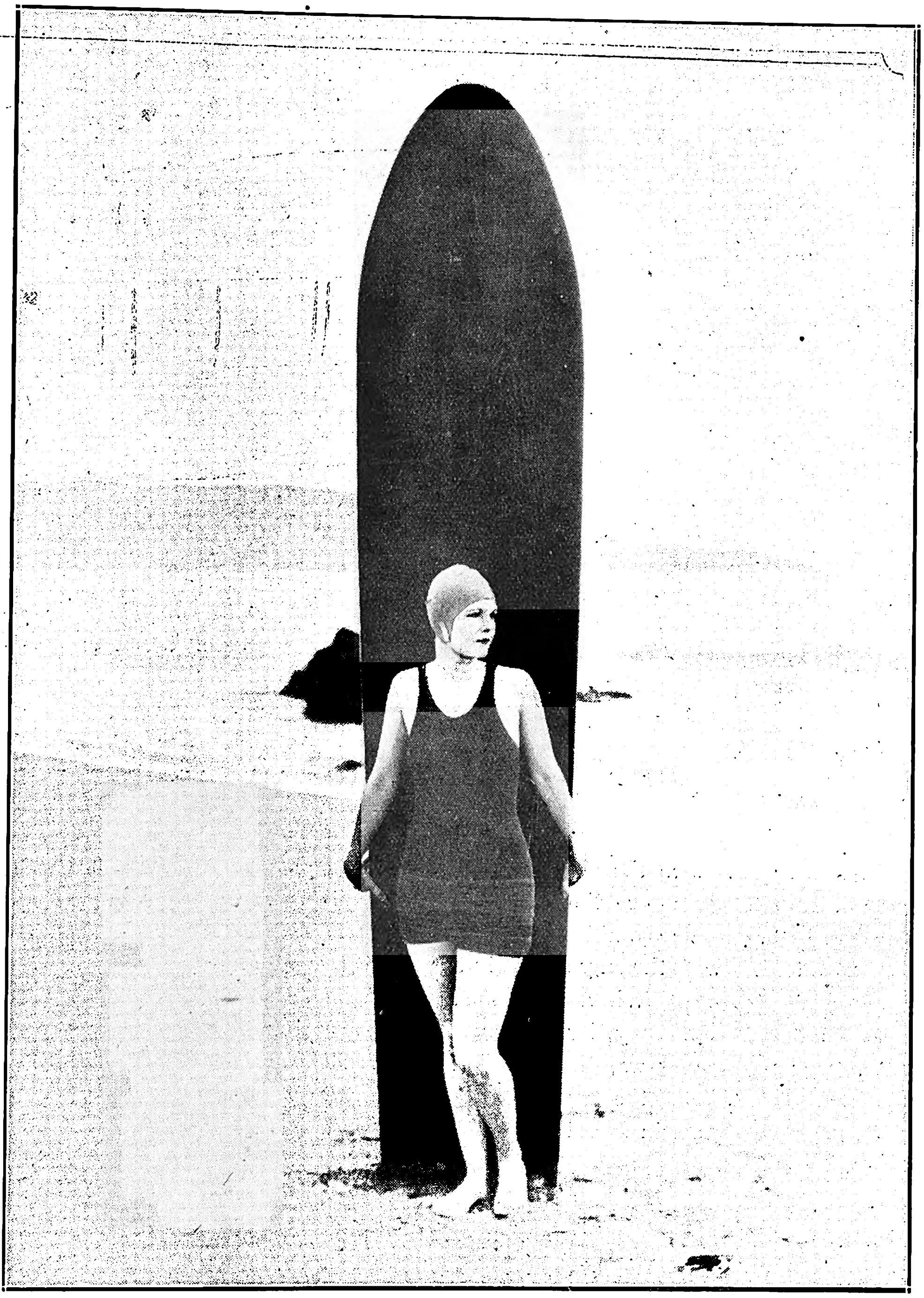
[Photo: Leon Levson.

Benson Gray.

Ventriloquists are, I suppose, the most popular entertainers in the world. They are beloved not only by the children, but by grown-ups as well. One of these entertainers, who made so many friends for himself some years ago in South Africa, will appear at the Empire, Johannesburg, on November 15th. This is Benson Gray. With him he brings the precious mechanical doll, "Charlie," who says the most amusing things out of a mouth made of composition and paint.



Mr. Gray has, however, a great love for improving on his own perfection, and this time he has two dolls with him, the second a smaller edition of Charlie, who, in response to that same Charlie's command, plays a violin at the end of the act.



Allene Ray, queen of Pathe serials, is training to enter the Wrigley swimming race, covering twenty-two miles, from San Diego to Catalina Island.

[Photo: Pathe.

From all this you will see that Mr. Benson Gray's powers of ventriloquy have vastly increased. It may be childish to admit it, but he always manages to convey, to me, at any rate, the feeling that these shock-headed, rosy-cheeked dolls are really talking.

Mr. Gray sits on one side of the stage, and big Charlie and little Charlie on the other. By some mechanical device, whose secret I am not allowed to give away, these figures are made to move, and Mr. Gray endows them with the power of speech.

The Littlefields.

Newcomers to South Africa are the two Littlefields, whose wire-walking act has made the audiences of two Continents hold their breath with excitement, and who will open at Durban on November 15th. They come to South Africa fresh from London and South American stages.

—For Quality, use—

Graham's Flavouring Essences

Obtainable from all Chemists, Grocers.

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SIVE BROS. & KARNOVSKY, LTD.,

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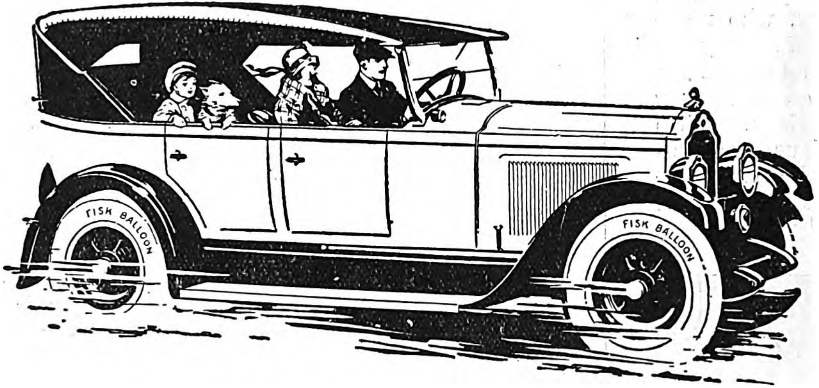

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This is the car with exactly the same type of engine you find in the most costly foreign cars—Daimler-Knight, Panhard, Peugeot, Minerva . . .

This is the car that, because of its sheer beauty of design, its superb equipment, and the elegance of its appointments, is sweeping into the front rank of popularity faster than any other luxury car . . .

The only way to judge such a car is by actually driving it—riding in it. You are cordially invited to conduct your own demonstration of this car.

This is the car with the type of power-plant Royalty chooses—that the King of England, the King of Spain, the King of Belgium, the Prince of Wales and half the nobility of Europe prefer for their personal use . . .

WILLYS-KNIGHT
Great SIX

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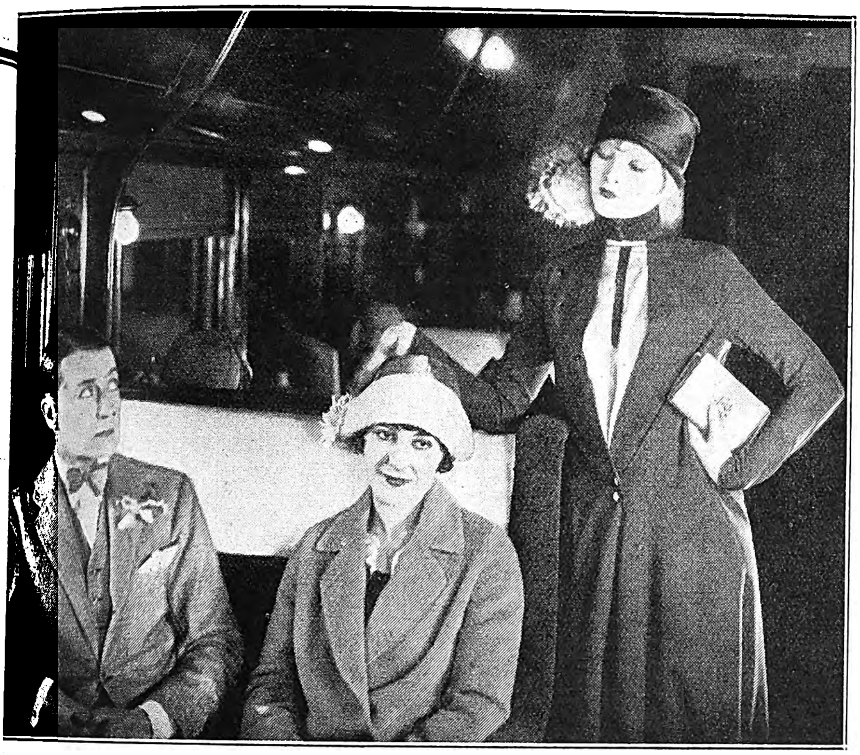
Johannesburg and Benoni.

WILLYS - OVERLAND - FINE - MOTOR - CARS

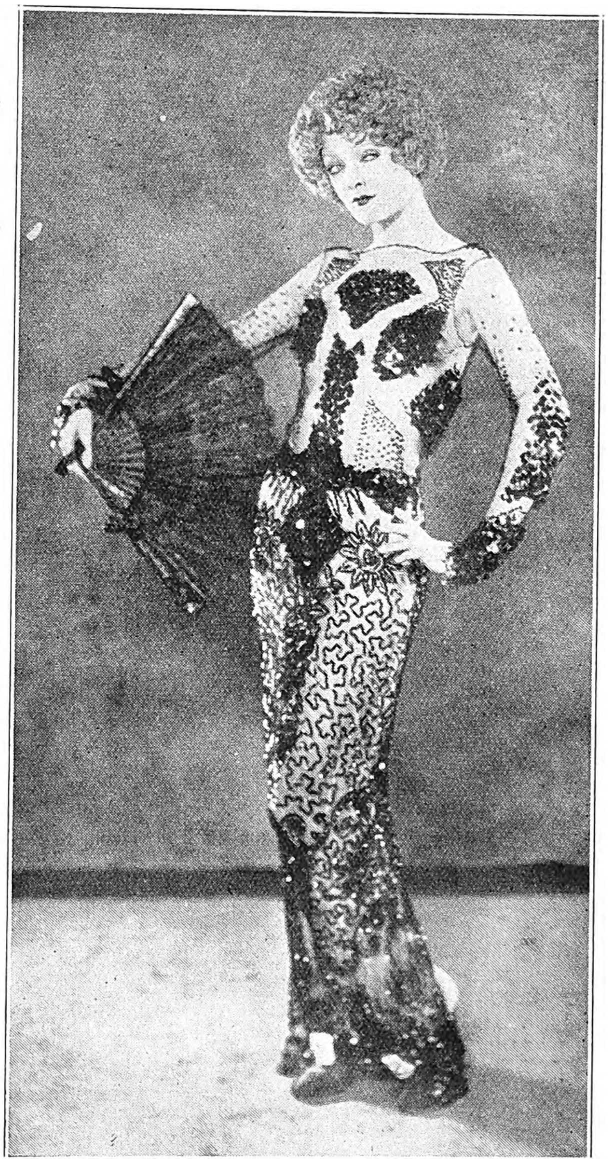
"Why Girls Go Back Home."



Hullo! there.

"Why Girls Go Back Home," the story in film form, will be seen at the Grand Bioscope, Capetown, on November 15th, 16th and 17th. It tells of a small town girl entranced by the glamour of a big New York production showing in her town. Following it to New York, she is cruelly disillusioned by the leading man, whom she fancied in love with herself. The publicity of the attendant scandal brings her a job in a revue, then a featured part, then stardom in a drama.

She is the toast of Broadway; wealth, successes, adulation are hers. Sally is delighted at her fame, not realising that she still loves Dudley. He, meanwhile, tries to renew their friendship, since she is no longer poor and unknown, and she seems to encourage him. However, she gives a party and takes this opportunity to ridicule him publicly to retaliate for his past indifference. The next day she repents the shabby trick, and writes asking his forgiveness. This he most readily does by following her to Winesville to marry her.



A dainty little lady in "Why Girls Go Home."

Fred Wolgast.

Fred Wolgast, the clever comedian, who is to play the part of "Abanarza" in the forthcoming production of "Aladdin," is no stranger to South Africa, having been out there more than once, within the last few years.

He has lately been specialising in pantomime parts, mostly villainous, but London play-goers remember him as the originator of the comic phrase, "Would you believe it?" These seemingly simple words were immortalised by him and are now considered traditionally comic.

Fred tells a story of how a famous journalist wrote in a well-known London paper about the ghost of Aristotle who visited the back of the Lyceum Theatre when Mr. Wolgast was playing a comic part. The ghost is supposed to have wondered why everybody roared with laughter at the comedian's constant question, "Would you believe it?" and on the way home was supposed to have been muttering to himself, "I can't understand why they laugh. I can't indeed! Tch, tch, tch! Would you believe it?"

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SUCHARD'S
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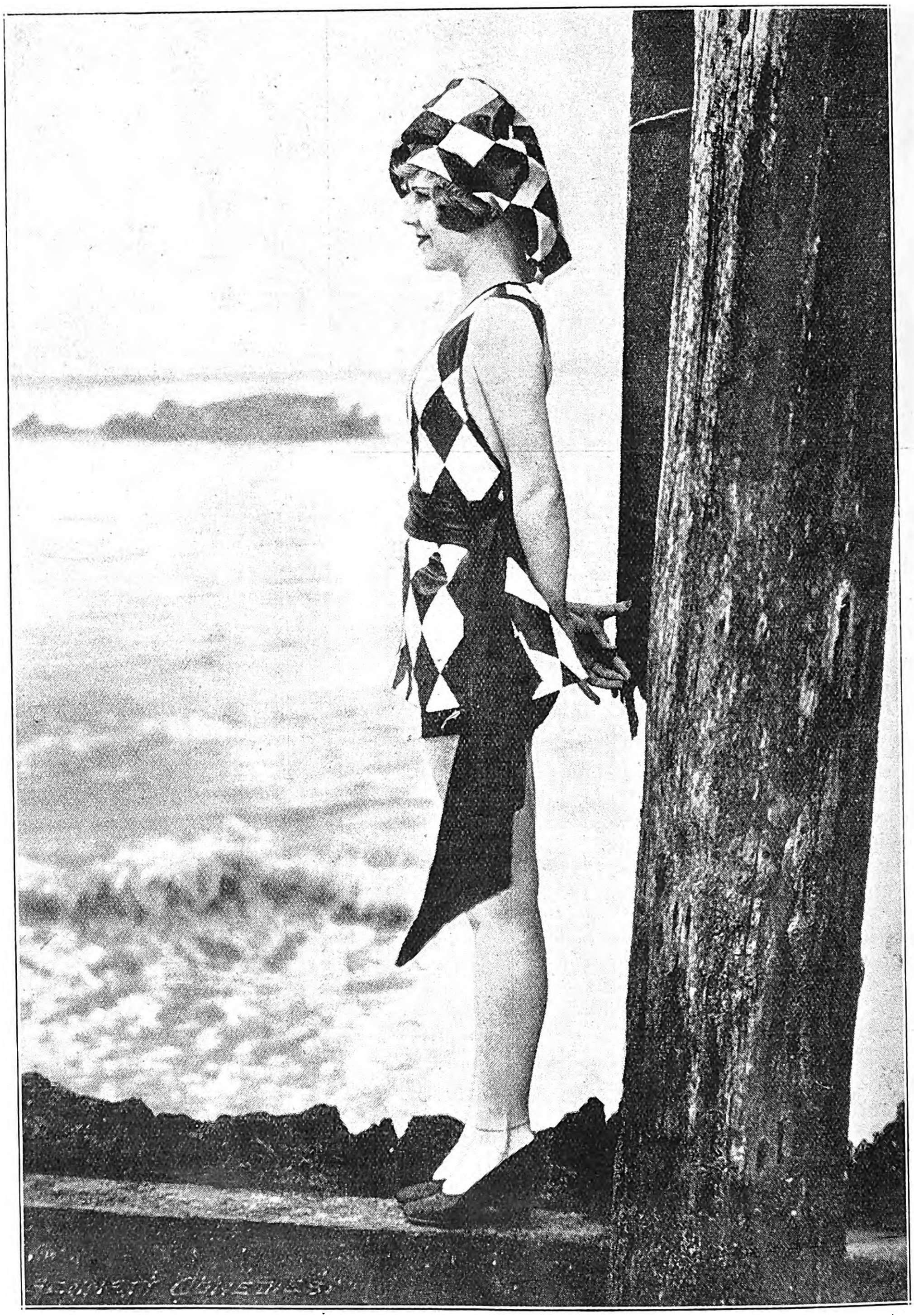
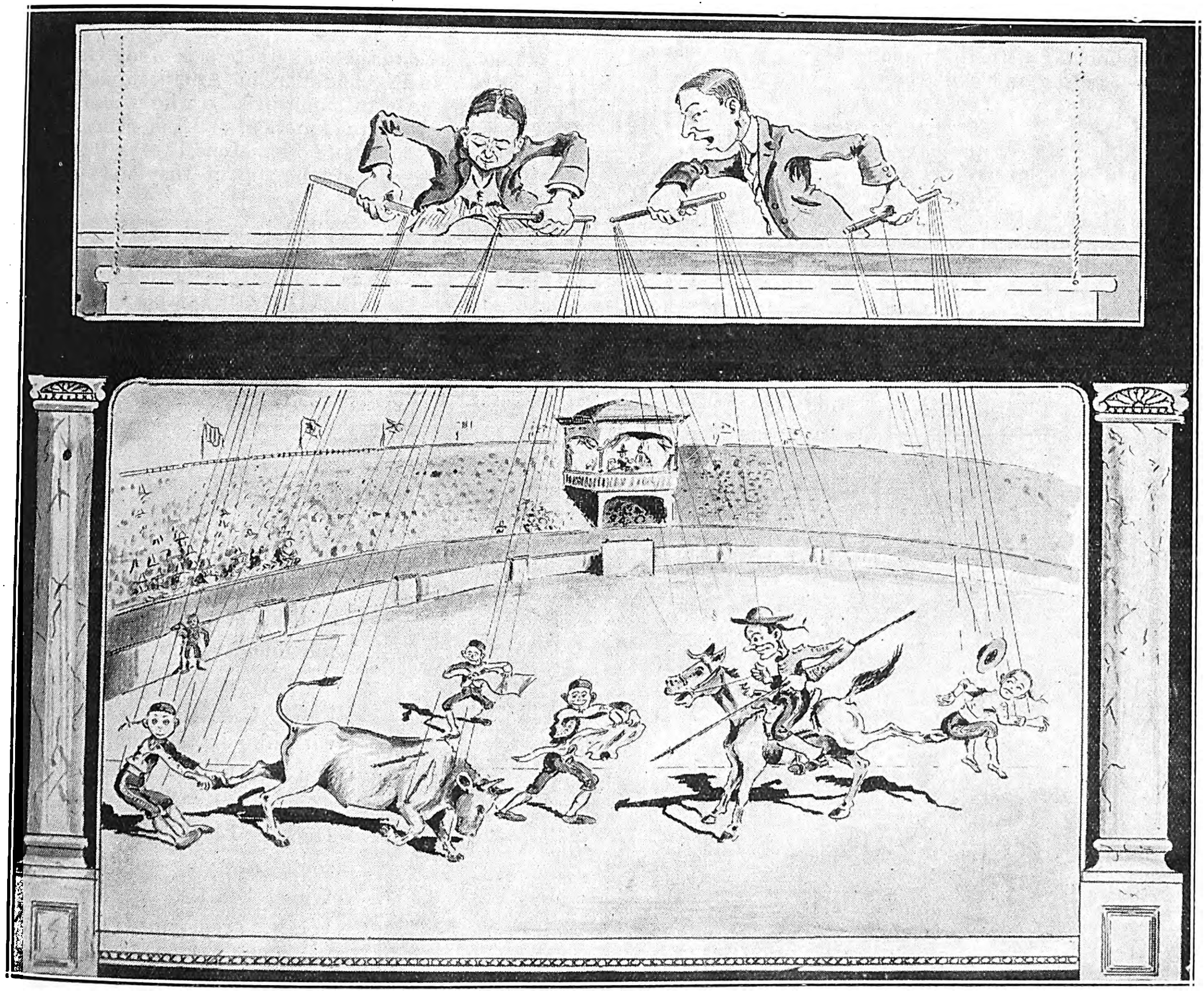


A shapely cross-word puzzle, posed by Betty Byrd, a pretty little Mack Sennett bathing belle, adorning many a Pathe comedy.

[*Photo: Pathe.*

Age-Old Puppets.

"We are not giants at all," said Leonard Mantell, speaking of himself and Arthur Johnson, who are startling the audiences at the Johannesburg Empire with their immense size. "It is only an illusion which is gained by the fact that we appear on the stage after the audience has been sitting watching a miniature theatre and a programme presented by puppets of not more than 33 inches in height.



Mantell's Mannequins.

Only Six Foot.

"As a matter of fact, we appear on purpose, and Mr. Johnson after all, is only six feet, while I am three inches shorter. Men of this height create no interest when they appear on the stage during an ordinary performance, but with our mannikins the optical illusion is created."

Behind the Stage.

Mr. Mantell lead the way round to the back of the stage where his funny little dolls or puppets were hanging in lifeless attitudes in what seemed a maze of linen threads. Some of these dolls, he explained, were fifty years old, and started with him in his theatrical career. There were fifty of them in the show, and they had all been made by the proprietors.

"Puppets were really introduced to me by an old marionette showman," Mr. Mantell continued. "As a youth I was deeply interested in magic, and used to study books on the subject until I became a magician. This showman, who watched my acts, asked me why I didn't combine a marionette show as well. He took me under his wing and taught me the tricks of the trade as well as to carve these wooden, many-jointed little creatures.

Instant Success.

"After that I travelled in vaudeville, and my puppets were an instant success, but with the twenty-six years I have gained a lot of experience, and there are few marionette shows with such clever puppets. The dressing of these dolls is a serious item, and twice a year they have to have a complete change. I buy only the best materials."

A Costly Woman.

Pointing to a puppet with large blue eyes and a fixed smile, he said, "This young woman cost us exactly £4 for her new summer garments. Not only that; her face, like that of the modern woman, has to be touched up from time to time. She was newly painted for her visit to Australia. Each puppet weighs 7 lbs., and they are manipulated from above by sticks to which linen threads are attached. There is much strain, which necessitates a constant renewal of strings.

GARLICK'S
Cape Town,
The Centre for
MILWAUKEE
Holeproof Hose.

Three People Needed.

"It takes three people to manipulate them at a show. Mrs. Mantell does all the work from the side, while Mr. Johnson and myself stand on our platform at the back and twirl the sticks which make the puppets go through their antics. Some puppets have as many as fifteen threads attached to their sticks, and it means very skilful fingering to make each of these strings work at the right time.

"By moving the stick one way a puppet may lift his hat, bow to the audience, or move in a lifelike manner, and to have him moving with the rapidity that our puppets do means concentration and skill.

From Ancient Egypt.

"Puppets," Mr. Mantell remarked, "or figures with movable limbs, were discovered in the tombs of Egypt and among the remains of Etruria. They were also common among the Greeks, from whom they were imported to Rome. Le Sage wrote plays for puppets to perform. The earliest performances in England were drawn or founded upon Bible narratives and the lives of saints. Pepys, in his Diary, records that at a Bartholomew fair he found 'My Lady Castlemaine at a puppet play.' Nowadays we no longer call these animated dolls or puppets marionettes but mannikins."

Vaudeville Performers.

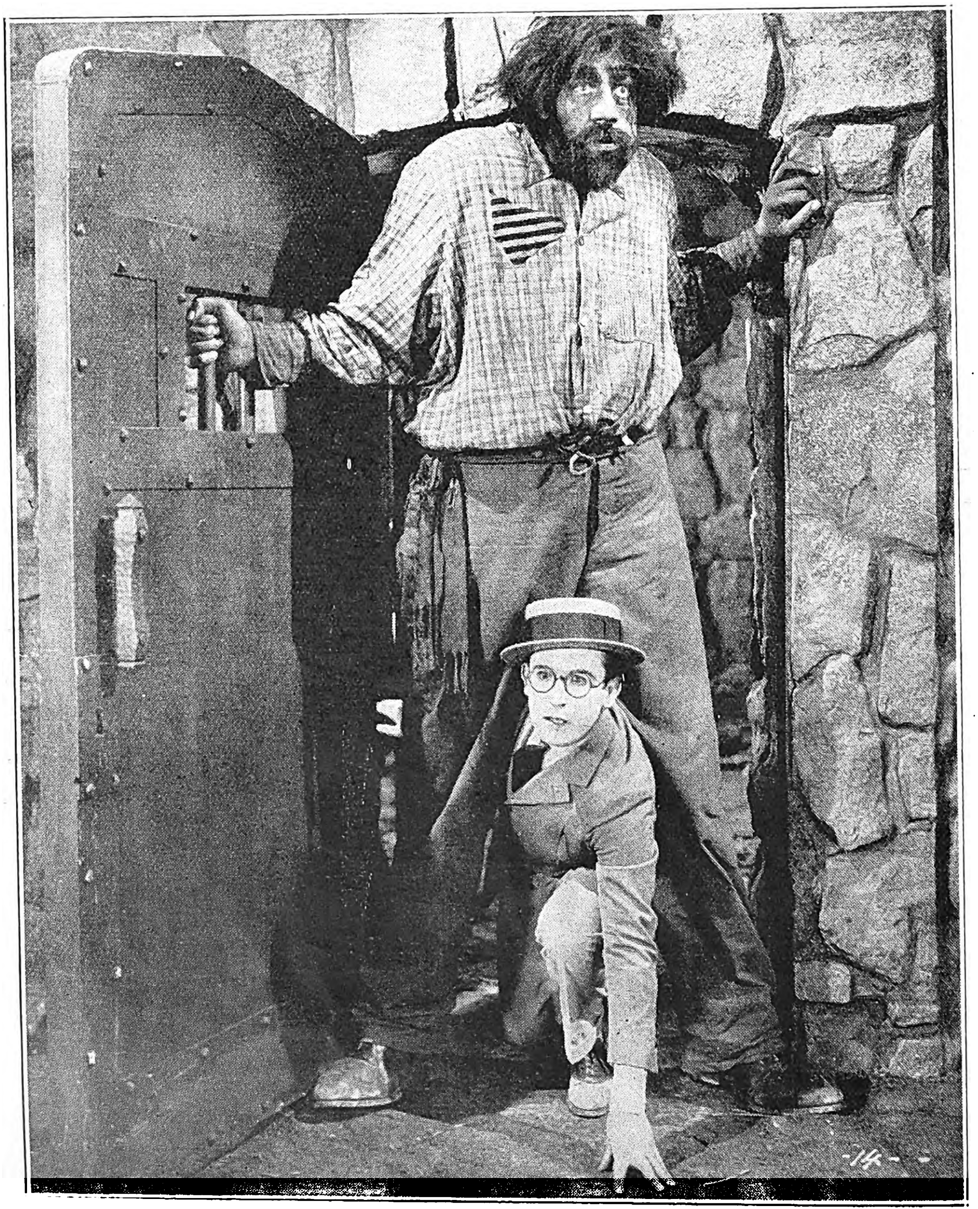
Among his little wooden people Mr. Mantell has song and dance artists, acrobats, contortionists, and comedians who appear to do most of the things we see real live vaudeville performers do. Marionettes have been so improved in recent days as to present an exact imitation of the gestures of actors and actresses, and the postures and gymnastics of acrobats.

A Notable Character.

Among the notable characters is Andy Gump, who is a great favourite character in American dailies; Happy Hooligan, and a gentleman in kilts who is also drawn from a comedy cartoon in America. Each character bears a name off the stage, and Mr. Mantell says that one grows as fond of these characters as if they were real beings, calling them by name.

Chorus girls, stage hands and artists of every description fill the wings while this show is in operation, and many of them make special pets of individual members. The whole show packs into eight trucks and weighs 2,000 lbs. In America many of the schools of dancing and drama use puppets to gain the effects wanted by the instructors.—*Sydney Evening News.*

Do You Remember this Picture.



Of course, you will, for we had it in only a week or so ago as being one of the newest of pictures, and now here it is coming to the Orpheum, Johannesburg, on Nov. 15th. Here you see Harold Lloyd with John Aasen, the 8 foot 9¼ inch giant who plays with him in the film, and I am sure you won't be surprised to hear that it is called "Why Worry," for our Harold Lloyd certainly will have some worrying to do. eh? "Why Worry" is the story of an American youth, accustomed to luxury, who has a flare of adventure in his make-up. He goes to Paradise and promptly becomes enmeshed in a fierce, fiery and flaming revolution. It is a story of intrigue and romance, yet containing surprises and twists, and is a decided departure from previous Lloyd stories. You'll love it.

And Also

on that date the Orpheum will shew the wonderful film of the Dempsey-Tunney fight, which gives a vivid description of an event which has made history. So close up were the bioscope pictures taken that the bioscope patron sitting at ease in his chair will have a better view than many people who were present in the vast arena on that day.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

You may not have noticed him, but the gent in the centre of this attractive group of Mack Sennett belles is Eddie Quine, director of Pathe comedies. Some job, Eddie. . . . .

[Photo: Pathe.

H. B. Warner will portray "Jesus of Nazareth," history's most dramatic figure, in "The King of Kings," Cecil B. De Mille's forthcoming picturization of the life of the Great Master. This announcement definitely sets at rest the many rumours regarding the various players being considered for the rôle and gives to Warner a part which, by its very nature, is the greatest characterization ever attempted.

"Mr. Warner has been entrusted with a tremendous responsibility," De Mille states in making the announcement, "but one I believe him fully capable of handling. He is a dramatic artist of established ability. He is a gentleman of education and refinement, and he approaches his characterization with the greatest reverence. Without hesitation, I predict that Mr. Warner's portrayal of The Christ will be a high point in dramatic history as well as an outstanding achievement in the world of motion picture acting."

Next Week's Calls.

TOUR LIST FOR WEEK COMMENCING NOVEMBER 15TH.

Tivoli, Capetown.—(Opening Wednesday, November 17th) Bert Ralton's Band, Tex McLeod, Edna Maude, Ted Huxter, Effie Fellowes, The Brennans.

Empire, Johannesburg.—Gus Fowler and Assistants, Johnny Moore, Delysia Stroganoff Ballet, Mantell's Mannikins, Story and Lee, Zellini and Assistant, The Huntings, Benson Gray.

Orpheum, Johanensburg.—Dalton Sisters, Chris Richards.

Grand, Pretoria.—Les Zengas, Cyril Shields and Assistant.

Criterion, Benoni.—The Doves, Wright and Marion.

Criterion, Durban.—The Littlefields, Gilbert and Chapman, Grosvenor Quartette.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday) Billy Collier, M'Lita Dolores.

Vaudette, Kimberley.—(Thursday, Friday, Saturday) Billy Collier, M'Lita Dolores.

Palace, Bulwayo.—(Tuesday to Saturday) Herschel Henlere.

His Majesty's Theatre, Johannesburg.—Guy Bates Post and Miss Dorothy Brunton will present "The Masquerader."

Theatre Royal, Durban.—"Mercenary Mary." Musical Comedy Sensation of 1926.

Opera House, Capetown.—1926 Comedy Company in a series of Farcical Comedies.

Racing Notes.

By "Observer."

Backers had a great day at the Pony and Galloway Club, as six favourites won. The only first choice beaten was Wiletta, who was downed by Butterfly, the second favourite in the chief Galloway race.

E. Jacobie has completed his term of apprenticeship with F. H. Langerman, and in future will ride as a free lance.

N. Wallis, who served his apprenticeship with E. Ryan Durban, intends to follow his profession in Johannesburg. Wallis rode Tower Bridge when that horse won the Durban Gold Cup of 1921, and has only recently returned from Mauritius.

Five horses have left England for South Africa, consigned to Sir Abe Bailey. One of them is the Portland Handicap winner, Sunstone, a tubed five-year-old stallion, by Sunstar out of Stoney Ford.

Prince Royal, Ostentation, and Full Dress, the front rankers in the betting on the Derby, are engaged in the Benoni Guineas, which will be run on December 4th.

Yankee Doodle (St. Cyr—Stars and Stripes) ran last of the five runners in the chief race at the Pony and Galloway Club's meeting. Through an oversight, she was an acceptor for the Oaks, but Mr. Rowe's filly is very unlikely to see the post in the fillies' classic.

After Chilly had won the B division of the Pony Handicap last week, her owner was asked to explain her running as compared with her showing at Benoni a fortnight before. The stewards expressed themselves as dissatisfied with the explanation, and suspended the owner-trainer for the day and reported him to the Jockey Club.

Asp, winner of the two-year-old race at Durban, led practically all the way. She must be a fairly small filly, for Pensonaris, third in the first juvenile race at Turffontein, was beaten easily, another Durbanite in Vain Appearance splitting the pair. Asp, who is by Policastro out of Viper, is an own sister to Python and Polperro.

Mountain Guide, considered by some good judges to have been unlucky to lose the Metropolitan Handicap, when Grand Chase beat him, made amend for that failure by winning the £1,000 Suburban Handicap on Saturday. Mr. Purwitsky's imported colt, who is by Polygnotus, started favourite at 2 to 1, and, after a good race, won by half a length from No Saint, with Fair Castilian third and Rose d'Or fourth.

After winning three races at the Durban 1925 racing carnival, Emmet D went wrong and had to be spelled. He made one of the team which J. R. Buckham took to Capetown last month, and on Saturday last won the chief sprint at Kenilworth.

L. Hammon headed the winning jockeys' list for South Africa last season, and looks like repeating that performance. From August 1 to October 30, he has ridden 30 winners and has a commanding lead over S. Marais, who comes next with 16. It is Hammon's ambition to ride 100 winners during the twelve months, a feat which has not yet been accomplished in this country. Third place is shared by L. Fernandez, of Capetown, W. Page and C. Anderson, each with 14 wins. Others that have ridden more than nine winners are: E. Jacoble, 13; J. O. Bennett, 12; W. Wallis, 12; H. Eatwell, 11; W. Prince, 11; W. J. Roberts, 11; L. Kennedy, 10; G. Nicoll, 10.

In addition to his ordinary track work, Advertiser, winner of the Maiden Handicap at Turffontein, had been used as a cart horse for several weeks. This kept many from backing him, but, nevertheless, he opened short and finished up at odds on. What looked a certainty two furlongs from home was nearly beaten, however. When Van Zyl saw that he had his immediate attendants beaten, he allowed Advertiser to ease. Opposite the open stand Svedsker challenged and, before Van Zyl realised the danger, was in front. Anderson's run, however, was made just a trifle too soon, and the favourite was got going again in time to win by a neck.

Oojah must be proving an expensive horse to Mr. S. B. Joel, who, at the sale of the late Sir E. Hulton's horses, paid 13,500 gns. for the son of Bachelor's Double—Confey. In the King George Stakes, run at Goodwood, Oojah (9st. 2lb.) beat Highborn II. (9st. 4lb.) by half a length, but failed when backed for the Cambridgeshire. At Goodwood, Oojah started at 100 to 7, and, judging by his price and the way he was ridden, was not fancied Highborn II. is a French-bred colt by St. Just out of Lighly, and this season changed hands at a high figure. Arising no doubt out of the Goodwood race, a match for £2,000 aside was arranged between the pair, and this took place at Newmarket on Saturday. Odds of 5 to 4 were laid on Oojah, who was giving 4 lbs., but Highborn II. won by 10 lengths.

GERMISTON SELECTIONS.

1.0 p.m.—Stewards' Plate. Four furlongs.
Wide Awake, 1; Polychord, 2; White Sauce, 3.

1.40 p.m.—November Handicap (C). Nine furlongs.
Difficult, 1; Daniel's Pride, 2; Phillis III., 3.

2.15 p.m.—Rose Deep Handicap. (A). Five furlongs.
Policeman, 1; Bright, 2; Admiral, 3.

2.50 p.m.—Rose Deep Handicap (D). Six furlongs.
Pandion, 1; Diamond Webb, 2; Moonstone, 3.

3.30 p.m.—November Handicap (A). One mile.
Earley, 1; Sancho II., 2; Epicure, 3.

4.5 p.m.—Rose Deep Handicap (B). Six furlongs.
Incomparable, 1; Miss Unicorn, 2; Rural Fellow, 3.

4.40 p.m.—Rose Deep Handicap (C). Five furlongs.
Pontoon, 1; Worcester Sauce, 2; Earl Trenton, 3.

5.15 p.m.—November Handicap (B). Nine furlongs.
Satanic, 1; Extravanganza, 2; Polystyle, 3.

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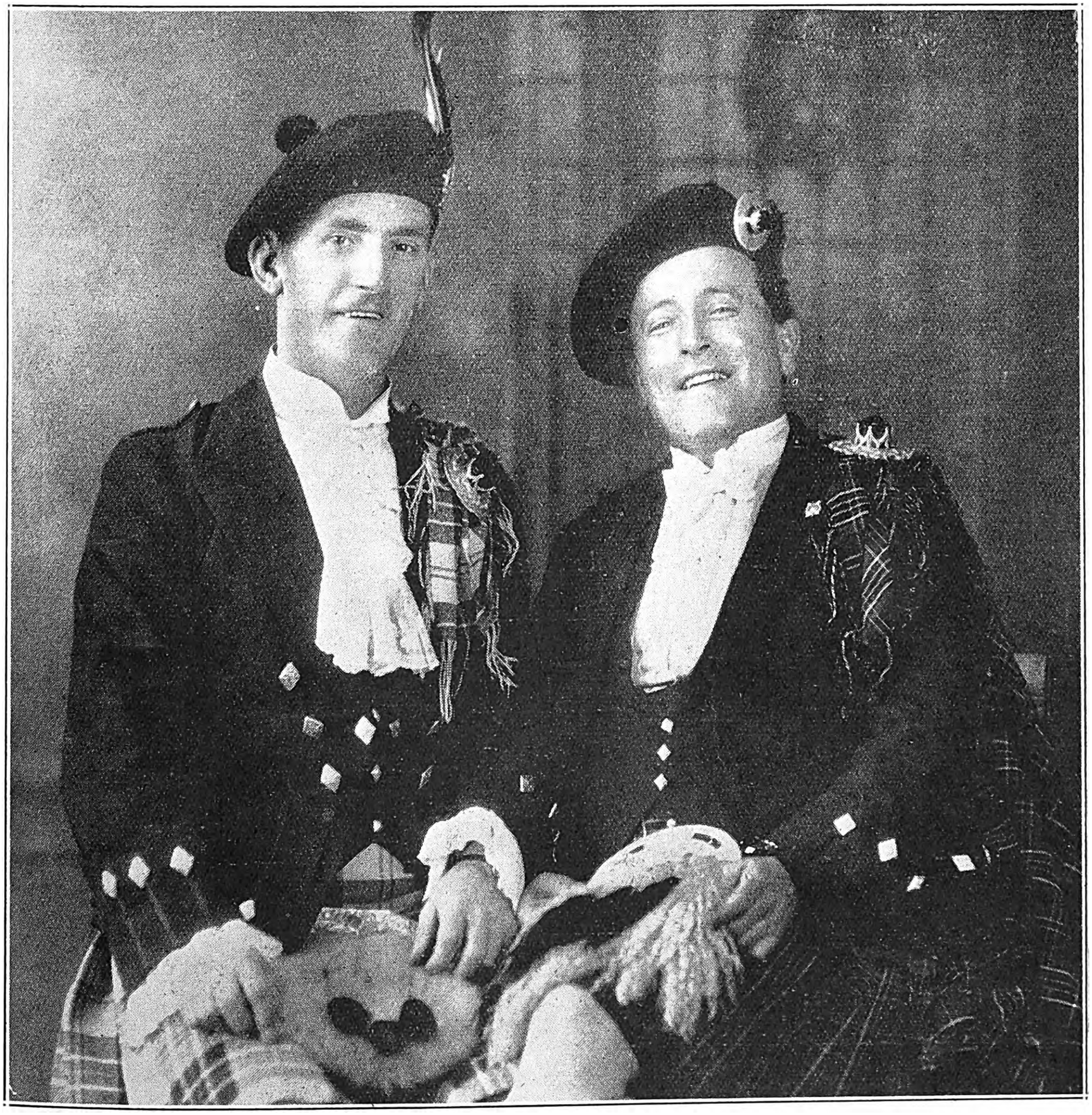
STAGE & CINEMA.

VOL. XX. No. 590. WEDNESDAY, NOVEMBER 17TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



Chief William Lowe, of the Caledonian Society, and Johnny Moore, the Scottish baritone and comedian, in whose honour the Society are giving a Scotch night at the Empire, Johannesburg, next Thursday.

[Photo: Jane Plotz.

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"John Chilcote, M.P."

Memories! Memories! One carries them away with one after seeing "The Masquerader" at His Majesty's Theatre, Johannesburg. Oh! the tragedy of it all.

It began in the fog outside in the square, where the little people passed with all their little sorrows and troubles; all their misery, while the Virgin looked down from the stained glass window of the church shining like a beacon, and the organ pealed out forgiveness. And like two stray leaves from the trees overhead came "John Chilcote, M.P.," and "John Loder."

I remember a richly-furnished, sober, respectable room, from the wall in his fine gold frame the white-haired, erect head of the family, looked down in his grim, sober, respectable way on the tragedy that had overtaken the house he had founded. For there is misery in that house; misery in the eyes of the faithful Brock; misery in the listless tread of the wife. "John Chilcote, M.P.," brilliant man, brilliant speaker, brilliant Parliamentarian—drug ridden. Tragedy, indeed.

I remember "John Chilcote, M.P.," the orator brought low, cringing, crying, begging for the drug, promising all, and then the cunning, grinning devil who had outwitted them.

Later, I carry my memories on, memories of "John Chilcote" passing "over the bar," his only mourner the wild-eyed little slavey who sobbed at his side while the sounds of the organ still promised forgiveness—and peace.

Then the breezy hack journalist, "John Loder"—wonderful, wonderful acting, Mr. Post, such acting as sank into one's soul and filled it with such regrets and sorrow for your gradual downfall. Whatever words one can write to pay tribute to the marvellous rendering of this dual rôle, where tragedy walked hand in hand with laughter, they are insufficient.

And Miss Brunton. Although she has not so much to do in this play her personality radiates throughout the evening, so that when she is not on the stage, and there is only the drug-ridden husband, or the honest "John Loder," one wonders what her thoughts are and sympathises with her all the time. And to leave one's impress when off the stage on the minds of one's audience, leave it so that they wonder and wait for your return to see if you are as distressed as they—what more can actress ask?

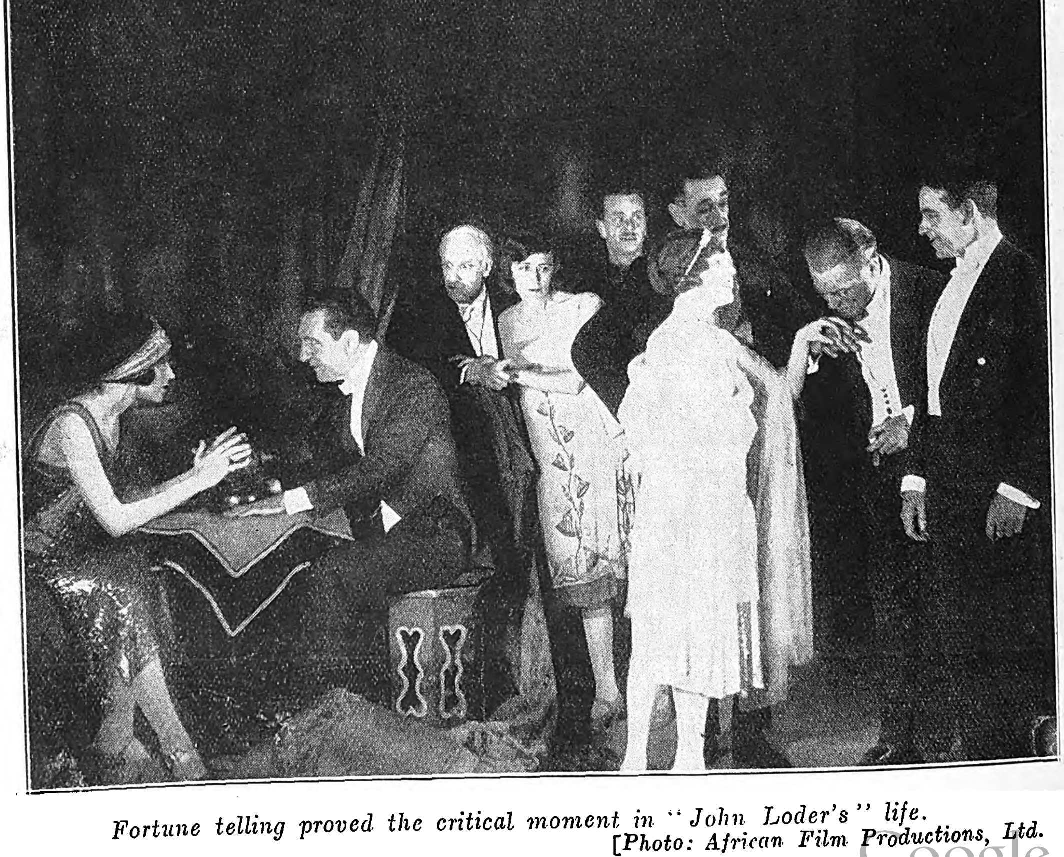
Two character cameos there are in the "Brock" of Winnington Barnes, who was never better than when red-eyed he came to tell of the death of "the master," Winnington Barnes, who gave one of the finest performances we have seen on the South African stage.

And backing him up ably, a brilliant characterisation was Cecil Haines as "Robbins," the adoring little slavey. It was something to treasure, to put away among my memories.

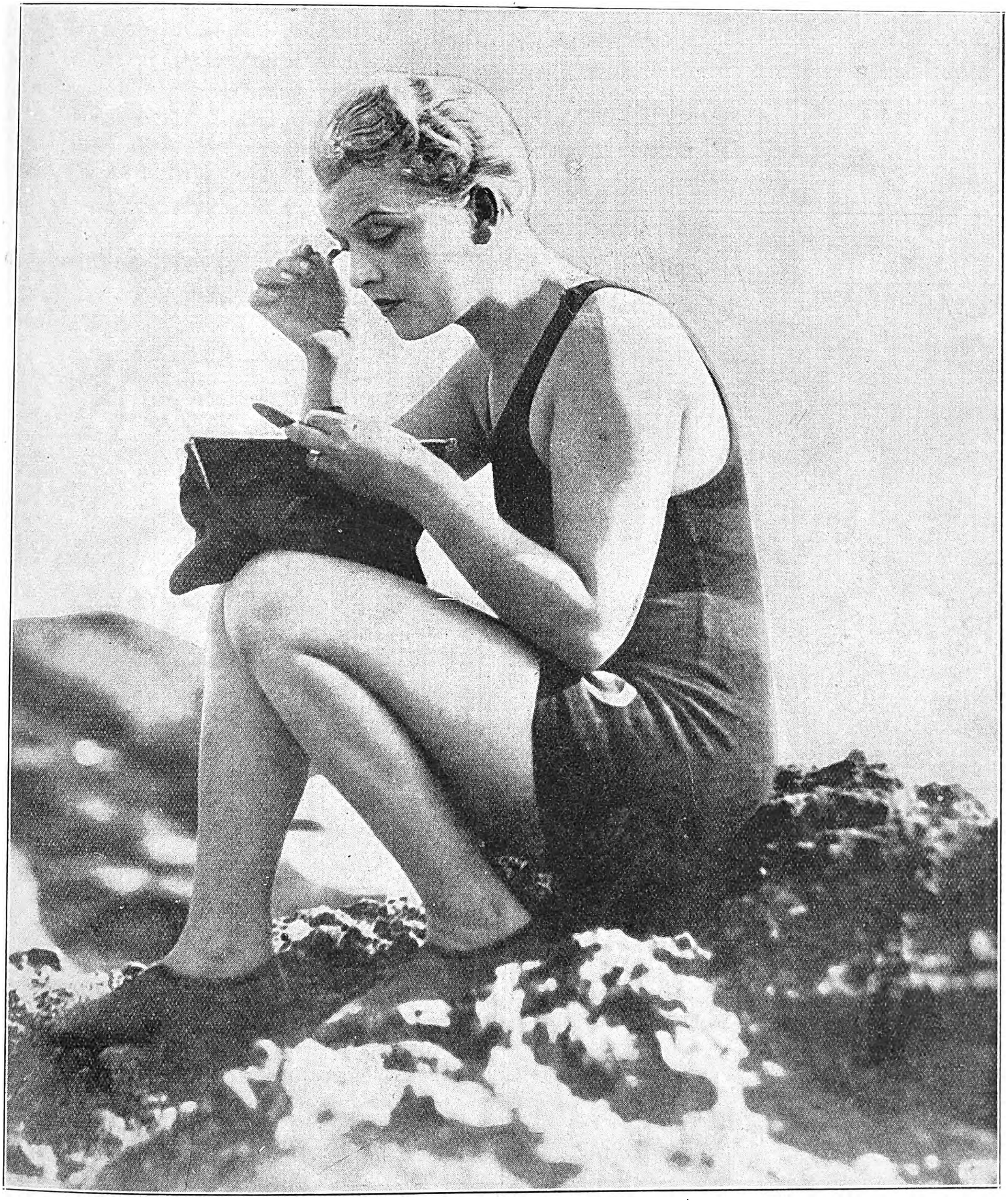
And supporting the others in every way, may we be forgiven for just enumerating the rest of the characters, every one of whom did their best, and that best nigh to perfection:—"Bobby Blessington," Harold Moran; "Marie," Phyllis Vincent; "Allston," William Heaslop; "Herbert Fraide," Eric Maxon; "Mr. Lakely," Ashton Jarry; "Lady Lillian Astrupp," Jean Athol; "Lady Bramfell," Jean Hayes; "Captain Galtry," Gerald Pring; "Lord Bramfell," Leslie Laurier; "Greening," Dennis Cardan; "Peggy Forsythe," Joan Whitehead; "Maid at Lady Astrupp's," Maud White; "Doctor," Samuel Turtis.

And a last word for the wonderful lighting that never lost its "atmosphere," and for the stage director, Gerald Pring.

C.R.



Fortune telling proved the critical moment in "John Loder's" life.
[Photo: African Film Productions, Ltd.



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THE LITTLEFIELDS.

Ever since the great Blondin did his marvellous wire-walking performance to the astonishment of a world, thousands of his imitators have gone on to the vaudeville stage. The Littlefields, however, whose wire-walking and hoop-rolling act is to be seen at the Empire, Johannesburg, on Nov. 22nd, are in no sense copyists of the great original. Their act is vivid and original, and they perform the most hair-raising feats with most commendable *sang froid.*

Mr Littlefield himself was, however, inspired by the performance of Blondin, and tells the story of how he met the great man. As a boy, when he was performing in a circus and had to do a small wire-walking act, he was told somebody wished to speak to him. He went outside, and a man with very strong arms lifted him up and said, "Well, little fellow, you're going to be a great wire-walker some day. That was a fine performance of yours. Accept the compliments of Blondin!" "You can guess," said Mr Littlefield, "how overjoyed I was at that last praise."

All the tricks performed by these two clever artists are of their own invention and carried out in the best traditions of the wire-walking art. One holds one's breath with fear and anticipation at the sight of one of them balancing on one knee on a taut wire and picking up a handkerchief in his teeth. Mr. Littlefield asserts that though he has been doing this trick for many years, it has never been duplicated by any other wire-walking artist.

A mannequin in the film,
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JOHANNESBURG.

Gilbert and Chapman.

"The Monk 'e died!"

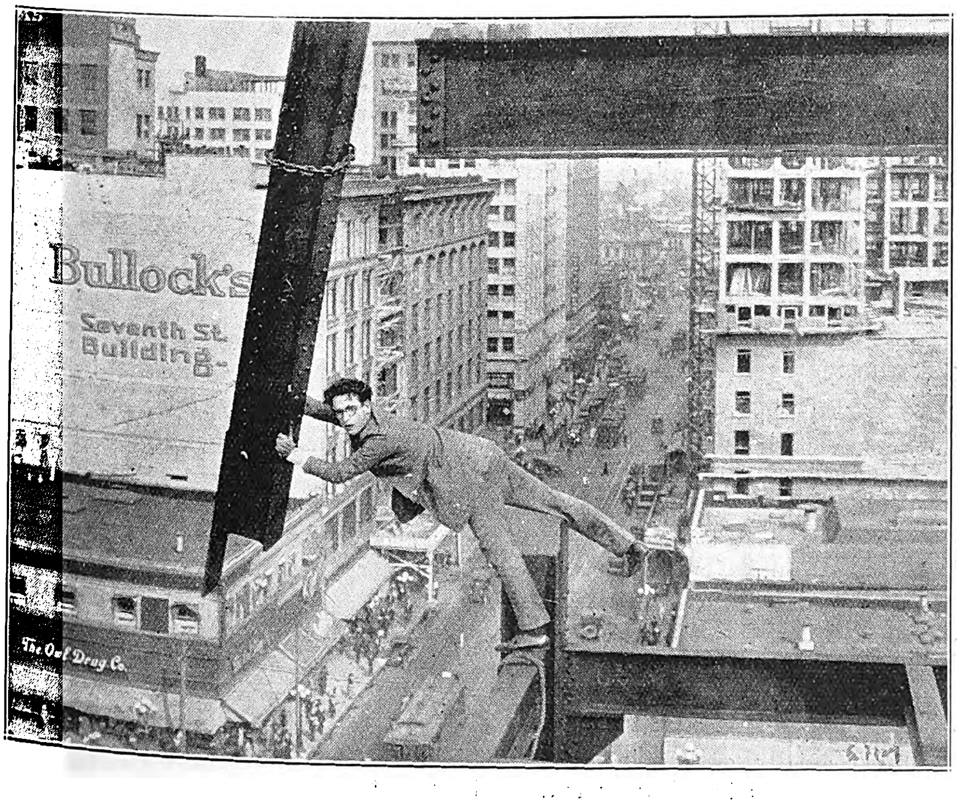
Do these words call up any memory to your mind? I am quite sure they must. Usually they bring back to you the sight of two sad Italian men — organ-grinders, I think— who told the doleful, but withal amusing story of how "Da Monk 'e died." You will remember, too, that the names of these Italians are unreservedly English, being, in fact, Manny Gilbert and Billy Chapman.

They were not only responsible for this successful sketch and song about the dead "Monk," but they were the creators of the words and music of that unforgettable "Down the Mile-End Road." It was the latter song which helped to make them so famous in South Africa.

Manny Gilbert.

Hélène Costello had to play a bobbed hair rôle in "The Honeymoon Express," and so there was nothing for her to do but put herself in the hands of the studio hairdresser.

AT THE TIVOLI, CAPETOWN.



Up in the clouds—A scene from "Never Weaken."

"Never Weaken," a Harold Lloyd comedy, comes to the Tivoli, Capetown, on November 24th, together with the wonderful film of the Dempsey-Tunney fight. The artists will be Daisy Wood, The Doves and Ted Huxter.

FOR HIGH-CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

Mlle. Terpsichore.

Those who are to have the delightful experience of witnessing Mlle. Terpsichore's remarkable dancing will be interested to hear some more about this charming Italian lady.

Mlle. Tutti Cotrelli (for thus she is known to her friends), hails from Turin. She commenced dancing in public at the early age of five and has been so employed continuously for twenty-five years.

Five Generations.

"I was born dancing," she says. "My people have been connected with the art for five generations. My Uncle (Signor Scotti, of La Scala, Milan) was the first Italian dancing master to go to Petrograd, where he was instrumental in founding the present Russian school."

Training alone will not make a Dancer.

To the question whether training alone will make a dancer, Mlle. Terpsichore gave a fierce denial. "Dancers are born—never made. Dancing must express the human emotions; that is the whole secret and the real meaning of dancing."

Her Dances.

Now let us consider the dances which constitute Terpsichore's present turn. There are the sinuous somersaults which she executes in the first Oriental dance. In her dramatic scena—"The Tempest"—she becomes of a sudden like one of Hell's furies let loose. I have never seen anything so dainty and exquisite as her "Dying Swan." The poise of the head and hands so admirably suggests the beautiful bird, and bird-like are the varied and graceful movements of her limbs as she rises and pirouettes about the lily-covered stage. Suddenly a shot is fired and red lines flood the stage. The swan has been wounded; she begins to flutter and then falls to the ground, her feathers a-quiver with the dying movements of the ill-fated bird.

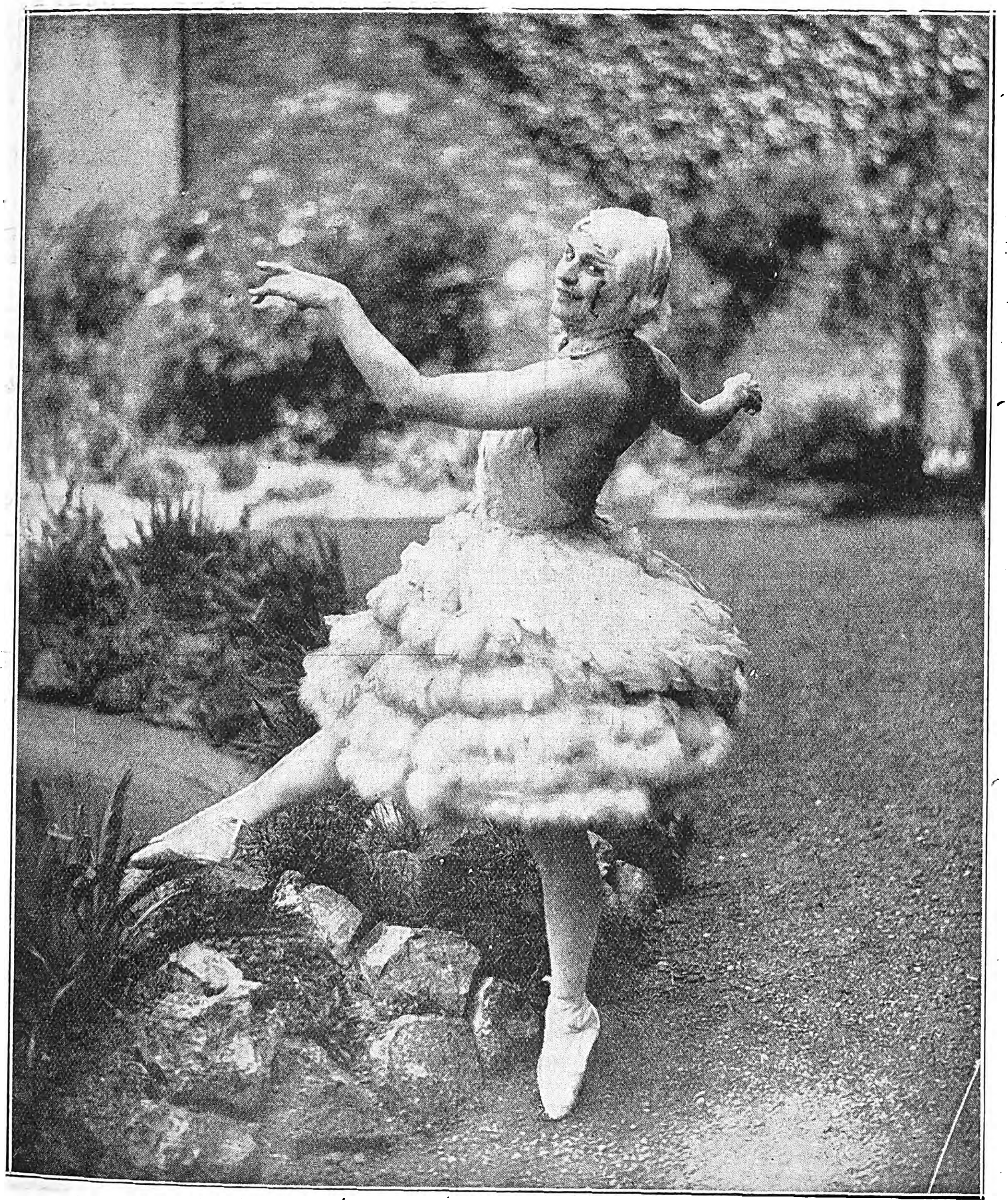
Bacchante.

After this lovely death, the dancer springs to life again as a wild and beautiful Bacchante. In this versatility, those who are seriously interested in the art of dancing will realise how little tradition counts with this great artist, and how beautifully she hides all evidence of technique. In no two of her dances is there the slightest similarity, they might almost be executed by different women—so dissimilar are they. Her dances are the latest development in miming and dancing art, and Mlle. Terpsichore herself believes that her work derives from the Russian school.

Talks of other Dancers.

It is interesting to hear her opinion of other dancers. "Genée is the greatest living exponent of toe dancing, but this branch is essentially of the Italian school and if Genée were beginning to-day she would find it difficult to attain eminence as a dancer. Of course Pavlova, too, has come under the Italian school. One of her masters, Signor Ceccitti is an Italian. Isadore Duncan? Oh, but yes, she is one of the most wonderful of all living dancers. I have great admiration for her work, and never weary of watching her."

It is so pleasant to hear one dancer speaking so generously and enthusiastically of another, but you will find Mlle. Terpsichore generous in all ways and most eager to appreciate beauty in any form.



A delightful study of Mlle. Terpsichore, who has sailed for South Africa to delight audiences here with her dancing.

[Photo: Cashman.

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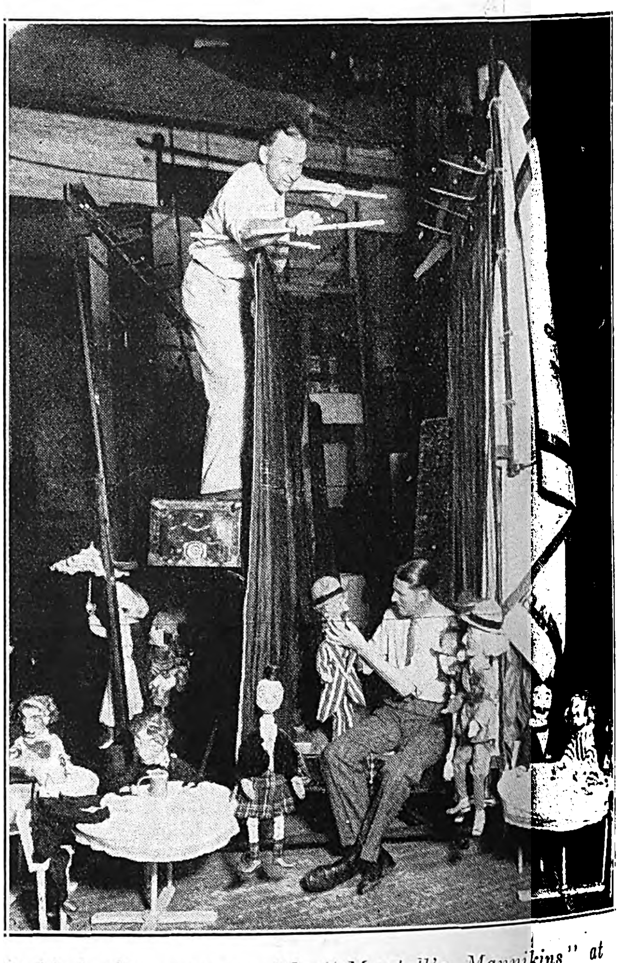
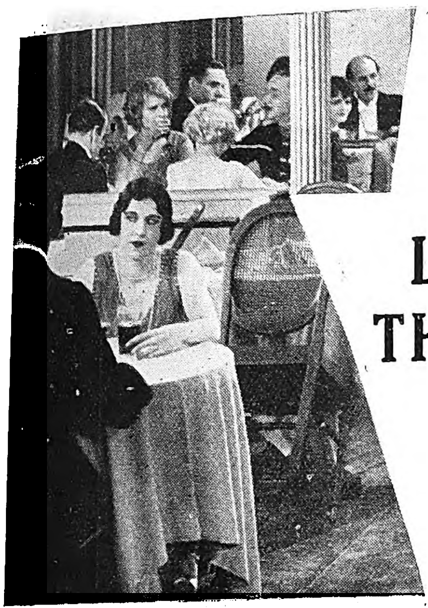


Behind the scenes with "Mantell's Mannikins" at the Johannesburg Empire.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.



LONDON THEATRES

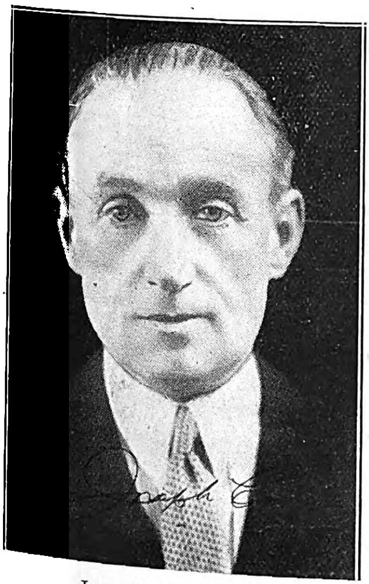
The Macdona Players.

South Africans will be interested to hear that the Macdona Players, some of whom lately did a tour in that country, are playing London at the Chelsea Palace. They opened their season with Shaw's "Philanderer," and to-morrow they are to give a performance of the now highly popular play, "Man and Superman." Esmé Percy, who produces for Charles Macdona, will play the chief part. This actor is well-known for his playing of Shaw parts, and here you have a photograph of him.

Esmé Percy.

665 Performers.

The last night of "No, No, Nanette" was what might be termed, literally, a howling success, for, at a party given after the performance, nearly everyone broke down and wept at the thought that the long and pleasant partnership was to be dissolved. At three o'clock in the morning, as soon as the company had finished celebrating the 665th and final performance, stage hands began to erect the "Princess Charming" scenery, which for some weeks had been hidden nineteen feet below the Palace Theatre stage. The final scenes of "No, No, Nanette" were remarkable. Joe Coyne's speech was a triumph of charming casualness.



Joseph Coyne.

The happiest people in the world.

"For twenty months we have been the happiest people in the world," said Binnie Hale. This seemed to be proved by the fact that Maidie Andrews, one of the principals, stood by mopping the tears from her eyes. Joan Barry was among the others who wept. During the run of eighty weeks the company have sung and danced the tune of "I want to be happy" approximately 10,625 times. At the end of the last performance the audience joined in the song, and it was sung again after the celebrations on the stage were over.

Fame in a night.

Next Thursday, "Princess Charming" comes to take the place of "Nanette" at the Palace Theatre, but it is hoped that the successor will not wholly oust "Nanette" from the hearts of London's theatre-going public. Binnie Hale had left the cast of "Sunny" for one performance, to take part in the farewell celebrations, and an unknown actress called Lala Collins played her part at the Hippodrome. This newcomer achieved an enormous and instantaneous success and leapt into prominence purely on her merits. She danced well and sang well, but it was her vivid personality that dominated the huge audience, which cheered and made loud demands for a speech at the end of the evening. It is not often that an actress achieves fame in a single night, and I hope this newcomer to the rank of stars will have the success she deserves.

"The Best People."

"The Best People" (which is also being played your way) at the Lyric Theatre still continues to play to packed houses. This play is lucky in having so many clever actresses and actors in its cast. The part of Millie, the chorus girl, is played by Olga Lindo, who is rapidly becoming one of our foremost actresses in comedy. She is at her best in low comedy, and has a vivid personality of her own. This is the latest portrait of one of our youngest comediennes.

Olga Lindo.

Noel Coward's Opinion.

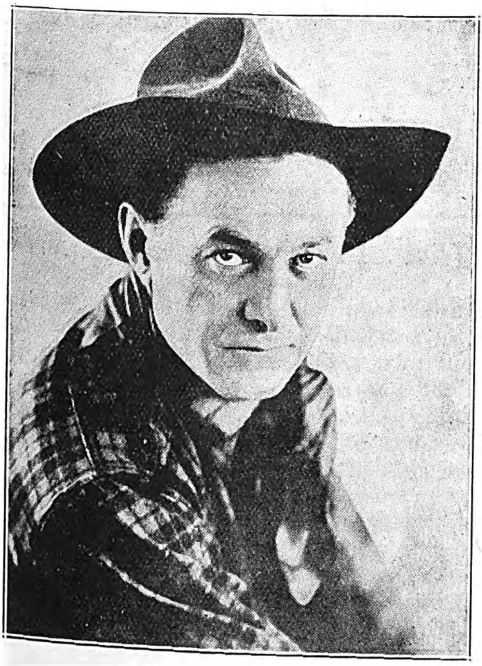
The ever-recurring Noel Coward bobbed up again—or rather, one of his plays did—at the Everyman, Hampstead, the other night. This was the first production of one of his earliest plays, called the "Rat Trap." It shows signs of careless writing, and of rather insular and common-place ideas. Mr. Coward's own opinion of the play can be rather amusingly gathered from the preface he wrote when it was published. "The 'Rat Trap,'" he says, looking back, in the venerable aloofness of his twenty-six years, on his early work, "was my first serious play, and I took a lot of trouble with it. I considered it then brilliant beyond words, and filled with the most fearless and shattering truths. The great fault of the play is the desperate desire to be witty at all costs, but when the frills are torn away and a few pieces of untidy, but real, psychology emerge, it isn't so bad."

The Savoy Operas.

"Iolanthe" was produced the other night at Prince's Theatre. This is the jolliest of all the Savoy operas. Musically, it bubbles all the time—a delightful accompaniment to the Watteau shepherd and shepherdess, whose idyll it narrates. The fun is all light-hearted, which is not

Marie Marion who, with her partner, Bobbie Wright, is having such a successful season at the Johannesburg Empire, and who will appear at the Orpheum on November 22nd.

[Photo: Leon Levson.



Tiger Thompson.

What do You do on your Vacation?

By ROD LA ROCQUE.

I can't imagine a vacation without a dark room.

Having my picture taken is my profession, but for a hobby I work the shutter myself, and try experiments with different lenses, lighting and chemicals to obtain new effects. The beauty of photography is that location is incidental, for there are camera subjects everywhere, whether it be at the sea shore, in the mountains, on the desert, or right at home.

So when I have a vacation between pictures, I spend half my time clicking a camera, and the other half fooling around in my dark room.

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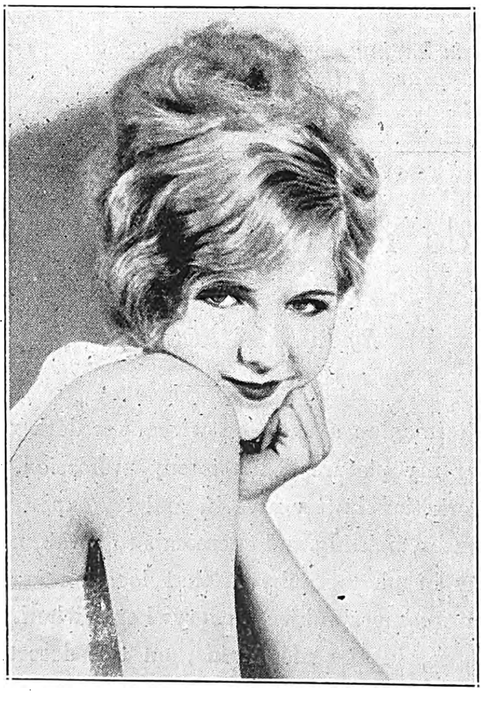

Virginia Lee, a winsome film star.

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One of the gowns particularly is most charming, and is a mass of greens and golds. It looks like a forest with the sunlight shining through it.

M'Lita comes to the Vaudette, Krugersdorp, on November 22nd and 23rd; the Palace, Vogelfontein, on the 24th and 25th; and the Empire, Brakpan, on the 26th and 27th.

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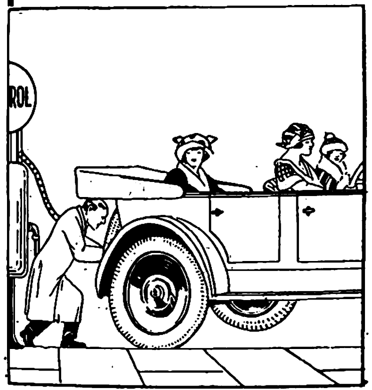

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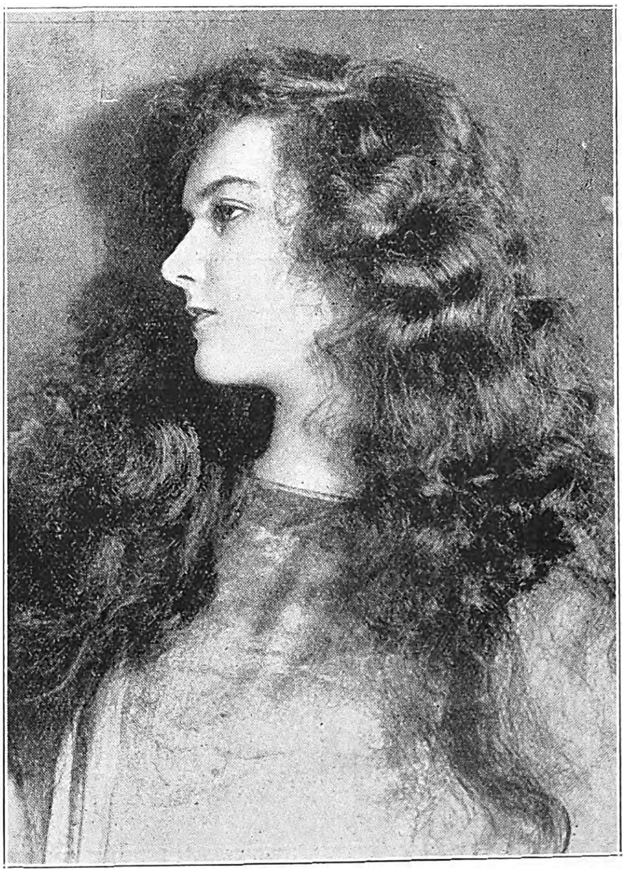
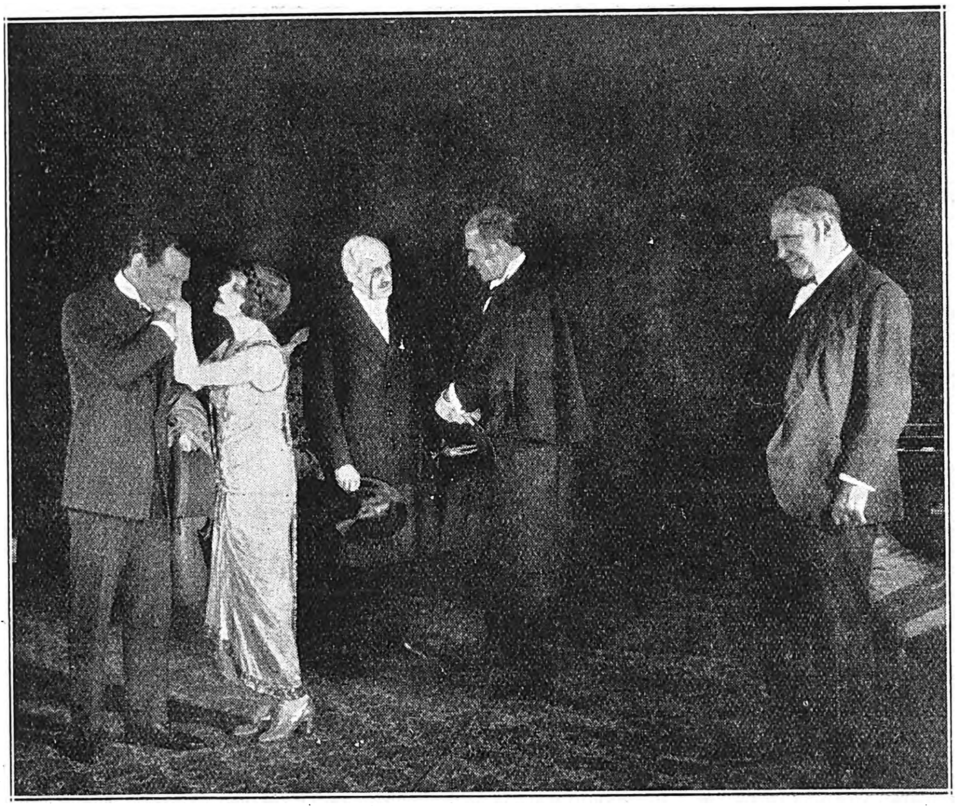
Effie Fellowes.

The little boy who will appear on November 26th and 27th at the Empire, Brakpan, is—and this is a secret—not really a little boy at all, but Miss Effie Fellowes, the delightful small impersonator. I know it is difficult to believe me, but it is absolutely true. She has added to her list of accomplishments that of camel riding. She has ridden wild horses and ponies, both in America and Australia, and it is probably possible that her adventurousness tempted her to ride a mule.

"You see," said Miss Fellowes vivaciously, "my father wanted a boy, but when the stork fluttered over the house with me in his knapsack, he made the best of things and called me 'Tommy.' I suppose it was my early boyish training that made me understand the inside of a small boy and able to impersonate them. I think that my father still thinks of me as a little lad.



Mary Philbin has sternly resisted all temptations to cut her hair.



"John Loder" decides to stay.

"Loder" attacks the over-faithful "Robbins."

"Mrs. Chilcot

Scenes from "The N
at His Majesty's
Johannesbu

Winnington Barnes, who is so successful as "Brock."

Cecil
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returns.

The fateful telegram.

squerader,"

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nes, who gives such
ful study of the
, "Robbins."

Dorothy Brunton, a sweet and dainty "Mrs. Chilcote."

[Photo: Jane Plotz.

Guy Bates Post, who has the wonderful dual rôles of "John Chilcote, M.P.," and "John Loder."

[Photo: Jane Plotz.

[Large photos: African Film Productions, Ltd.

Daisy Wood.

This is a small sketch of her career which Daisy Wood, that delightful comedienne, whose family name of Lloyd is familiar to a whole world of theatre-goers, lately told me.

She was born at Islington, so she has to plead guilty to being a Cockney, and she is not sorry for the fact, I fancy, for her first appearance on the stage was in pantomime for a benefit at the Pavilion in London, and then she went to the Oxford Music Hall for six weeks, and after that to the Metropolitan Music Hall, where she broke all records, as the Yankees say, by playing "nine months straight." That was the beginning of her career. Since then she has followed her six elder sisters up the slopes of fame, and now stands upon the topmost peak.

She has lately returned from America. I was anxious to know what impressed Miss Wood most the other side of the herring-pond, and without a moment's hesitation she admitted that it was the hurry and bustle of everything in the streets. Everybody in America, she says, seems to have something to do and somewhere to go—and all of them seem to go there and do it.

Daisy Wood.

Miss Wood scored such a series of successes in America—one American paper headed an interview with her with a headline stretching over four columns—"Daisy Wood captures New York"—that it was unfair to ask her what she thought of American audiences, for she could be no judge of their apathy, though she could of their size. The biggest audience before which she sang was at the Orpheum, in Boston, which is bigger than the London Coliseum, and the smallest audience that listened to her professionally in the States was eight! This was at a millionaire's dinner party. At that function she tells me she sang her song "Fishing," which she has made so popular in England, and at the close went round with her net to gather in trophies. It was a queer collection of tributes that she received—some of them in bottles. My charming entertainer broke into a merry smile as she told me of some of the hauls of that net. Many times vegetables, fruit, flowers and chocolates have been the "fish" that she has landed, whilst on two different occasions she has caught lobsters from the audience. "Real fish they were," she added, "for I had them for my supper, and they were jolly nice, too!" On another occasion a loaf of bread was put in the net, and on another a doll from a three-year-old admirer, whilst hats have been as plentiful as blackberries are alleged to be in autumn. There have been women's hats and muffs and furs put into that wonderful net, to say nothing of men's ties, that have been taken off by members of the audience and offered as tokens of admiration.

Daisy says it was a regret to her that vegetables were perishable, as often before being placed in her net they were carved into fantastic shapes, and it seemed a pity to cook them. Incidentally, she was ten weeks in America, and for appearing at the dinner party of Mr. Rayner, the millionaire, she received a hundred dollars.

How does Miss Wood spend her spare time? Well, she tells me—what a shock this will cause some of my maidenly readers!—that she is very fond of sewing. She is also fond of motoring—and asks "Who isn't?" When I enquired if she played golf, she replied in the negative, but added that she means to learn (if she can) whilst she is in South Africa. I have no doubt that this delightful woman, and accomplished comedienne, will find many people there who are more than willing to instruct her in the intricacies of the ancient game.

Three clever dancers—Lovey Lee, Peggy Beaty and Vera Bryer in the London production of "Tip-Toes."

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Gus Fowler.

Do you want a watch? You do! Then here is the very man to give you one. This man is Gus Fowler, who has an extraordinary facility for making watches materialize out of air. If you can get on the right side of him, you will have no need to go to a jeweller's or a watchmaker's for your timepiece, for Gus Fowler will probably make you one out of nothing.

He is a very important person, this magician, for he has held no less a post than that of president of the British Magical Society, which has its headquarters in Mr. Fowler's home town, Birmingham. He is also a member of the Magic Circle, London, and through his extraordinary magical powers was called to the very select and hard-to-get-into Inner Magical Circle as far back as 1908.

"My first public stage appearance," he says, "was at Maskelyne's Home of Mystery, where I was engaged for one month to present my sleight of hand watch trick, an achievement which has never been accomplished by any other conjurer. This was the beginning of my career."

Apart from his favourite hobby of photography, Mr. Gus Fowler likes best to swim or motor cycle. The latter form of exercise is familiar to him, as he served as a despatch rider during the war.

Gus comes to the Orpheum, Johannesburg, on November 22nd

By the way, his watches really *go*—in both senses of the word.

The Dalton Sisters, opening at the Criterion, Benoni, on November 22nd.

[Photo: Leon Levson.

Day of Hairband Arrives.

The day of the hairband has arrived!

For shopping, for street wear, for the theatre, and for those who cannot spare time for a marcel, the hairband is a boon.

Anna Q. Nilsson.

Hollywood Boulevard, always the criterion for movieland's fashionable circles, has now put the official O.K. on the bandeau.

The reason is this:

Anna Q. Nilsson, returned from Sweden —her erstwhile home, and set the fad by appearing at a picture premiere with an iridescent band of silver tulle wrapped, turban fashion, around her head.

Miss Nilsson has quite a reputation in Hollywood as a style arbiter, and naturally all week at supper-dances, tea-dansants and around the theatres, the Anna Q. Nilsson band has been in evidence.

Yola d'Avril has interpreted the Anna Q. Nilsson band in her own piquant French way and is utilizing it for street and motor-wearing. Miss d'Avril, who came to the cinema centre as a representative of Jean Patou—and knows how to wear clothes effectively—wraps satin-backed velvet around her head, crossing it in front, and allowing but a small dip of hair in front and at the sides to show.

The satin-backed velvet is used satin-side out, so that the band will adhere to the hair without slipping.

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Holeproof Hose.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

"Handsome men are always sunburnt." So the women are following the lead, and here you see Myrna Lay, taking an artificial sunburn for her rôle as a half-caste in Warner Brothers' production, "Across the Pacific."

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING NOVEMBER 22nd, 1926.

(Subject to alteration.)

Tivoli, Capetown.—(Opening Wednesday, November 24th) Daisy Wood, The Doves, Ted Huxter, Dempsey-Tunney Fight Film.

Empire, Johannesburg.—Delysia Stroganoff Ballet, Mantell's Mannikins, Story and Lee, Grosvenor Quartette, Zellini, Gilbert and Chapman, The Littlefields.

Orpheum, Johannesburg.—Gus Fowler and Assistants, Wright and Marion.

Grand, Pretoria.—Donald Stuart, Chris. Richards.

Criterion, Benoni.—Les Zengas Freres, Dalton Sisters.

Criterion, Durban.—Scott Sanders, Van Dock, The Huntings.

Vaudette, Bloemfontein.—(Friday and Saturday, November 26th and 27th) Bert Ralton's Havana Band.

Apollo, Germiston.—Billy Collier, Benson Gray.

Vaudette, Kimberley.—(Friday and Saturday, November 26th and 27th) Tex McLeod, Edna Maude.

Vaudette, Krugersdorp.—Monday and Tuesday, November 22nd and 23rd) M'Lita Dolores.

Palace, Vogelfontein.—(Wednesday and Thursday, November 24th and 25th) M'Lita Dolores.

Empire, Brakpan.—(Friday and Saturday, November 26th and 27th) M'Lita Dolores, Effie Fellowes.

Palace, Salisbury.—(November 22nd to 27th) Herschel Henlere.

His Majesty's, Johannesburg.—Guy Bates Post and Miss Dorothy Brunton will present "The Masquerader."

Theatre Royal, Durban.—"Mercenary Mary" Musical Comedy Sensation of 1926.

Opera House, Capetown.—1926 Comedy Company in a series of Farcical Comedies.

Standard Theatre, Johannesburg.—Nathan Isaacovitch Co. in a new repertoire.

"Cheerio," says "June" (Kitty Emson) the charming dancer in "Mercenary Mary." "Mary" is delighting audiences at the Theatre Royal, Durban, having opened there to-day and remaining until the 27th.

[Photo: Jane Plotz.

The Greatest Thrill I've Had in the Movies.

By Rod la Rocque.

My heart climbed up and became terribly tangled with my Adam's apple when I was making a Cosmopolitan picture in New York. The script called for my appearance in ancient armour on a dashing charger. At full tilt I was supposed to gallop across a frozen lake to rescue a fair lady.

It would have been a great idea, if the horse had thought so. But he didn't; and when we hit the ice he just spread his feet—slid—and I went over his head like a stone out of a sling. Now, when I tell that the armour was heavy, rough inside, and that because of its weight I was wearing a minimum of clothes, you can quickly realise that I got a real thrill—and a great many other things, also! And the doctors were so comforting. As they applied arnica and adhesive tape they assured me that had I landed on my head the weight of the armour and the force of the impact would have surely broken my neck.

Perhaps my greatest thrill outside of this purely physical one was when I came home and found a message from my mother, "Cecil de Mille 'phoned and wants to see you." That was a thrill, for it had been a game in our family for several years for me to say when I left the house, "If De Mille 'phones, tell him I'll be right back," and when he actually did 'phone—oh, boy!

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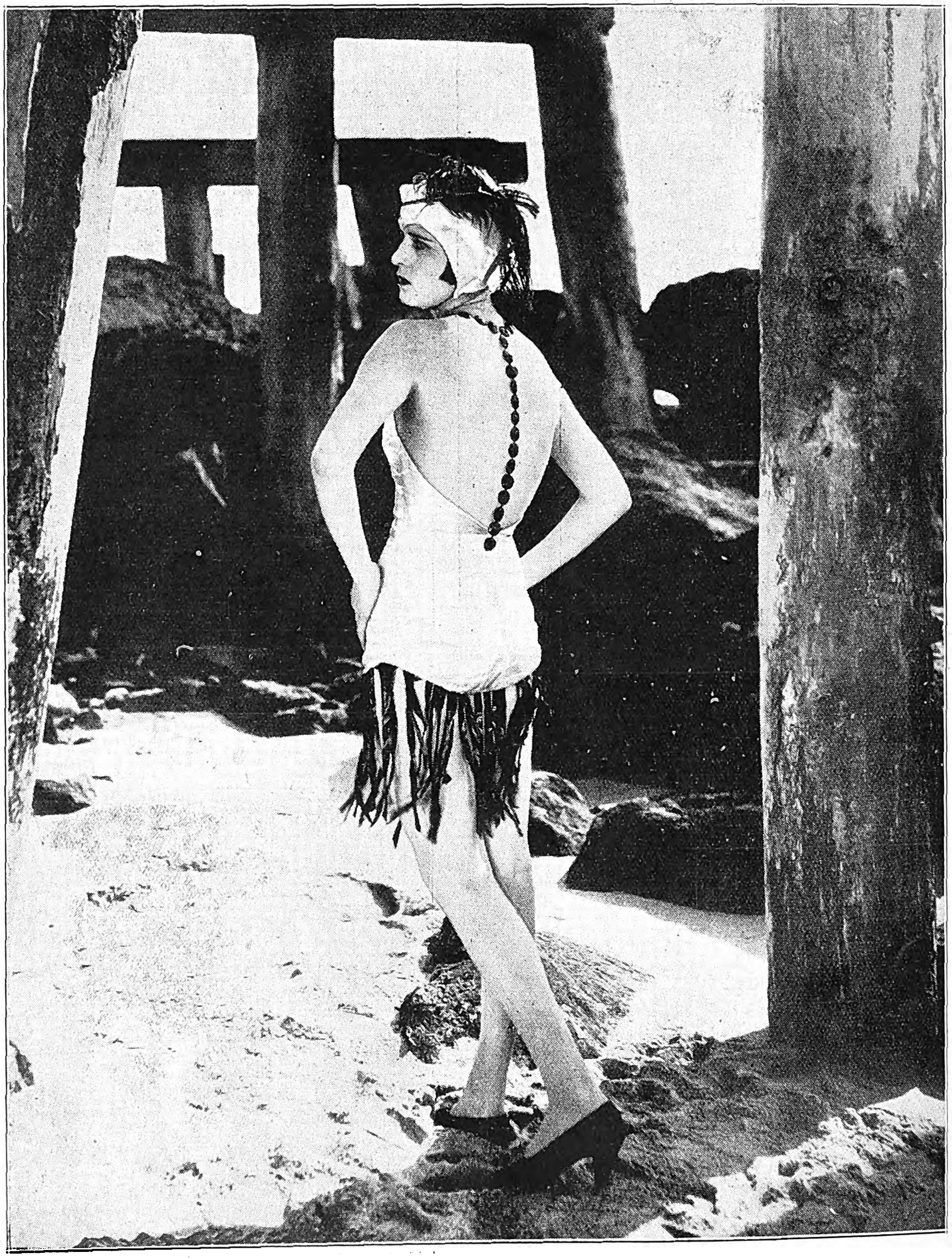

Nancy Hellman does not only know how to act in front of a camera, but she also knows the essential things about modelling—and as for her taste in the matter of bathing suits—well, judge for yourself!

IF YOU WISH TO HAVE YOUR PHOTOGRAPH TAKEN, CALL ON OR PHONE "JANE PLOTZ."

"S.A. PICTORIAL" CHILDRENS' COMPETITION

Dear Children,

I want you to cut out the coupon, which is printed below very carefully and keep it because in next week's issue you will see particulars of one of the most novel and interesting competitions you have ever entered for. There are ten wonderful prizes.

Your friend,
The Editor.

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November 17th, 1926.

I wish to enter for Class ....

Name ....

Age.......................

Address...

I hereby agree to accept the judges' decision as final.

A coupon must accompany each entry sent in.

The Grosvenor Quartette.

Although South African theatres are well served as far as music is concerned, it is not often that they are lucky enough to include the names of such a well-known musical medley as the Grosvenor Quartette in their programme.

The Quartette includes Edris Coombs the singer, Yvonne Block the pianist, Rita Sharpe the 'cellist, and Naomi Rosalie the violinist, all of whom you can see on the opposite page. This little collection of musicians is very well known in England and on the Continent, where they are constantly demanded for revue work and concerts. They all work perfectly together, and their aim is not to play highbrow music only, but to give a perfect interpretation to popular music.

Take Edris Coombs, for instance. She has a magnificent voice and trained for oratorio work under no less a person than Sir Henry Wood, but all her inclinations turned to the lighter side of music and she took lessons from the same musician who taught José Collins and Evelyn Laye. Since then she has become a well-known figure on the revue and variety stages.

Yvonne Block the pianist, whose brother is the manager of the Quartette, is a very well-known pianist. Concert work has fallen to her share for many years, and she has played with great success at all the famous halls in London. One of her earliest appearances was with Lyell Tayler and his orchestra at Brighton. She studied with Sir Frederick Cowen, and at her last recital at the Queen's Hall, when she played his concerto, the great man came out of retirement to conduct for her.

Now the 'cellist, Rita Sharpe, belongs to a well-known musical family, and has for her cousin that famous 'cellist Cedric Sharpe.

Naomi Rosalie, the violinist, is an Australian who has spent most of her time in Paris, and has studied with a pupil of the great Ysaye. She, too, has had a great deal of experience in revue, and is an excellent linguist.

Each one of these artists would be welcomed for herself alone, as you will realise when you go to the Empire, Johannesburg, on November 22nd, to hear them.

Rita Sharpe, 'cellist.

[Photo: Paul Tanqueray.

Yvonne Block, pianist.

[Photo: Blake Studios.

The Grosvenor Quartette opening at the Empire, Johannesburg, on November 22nd.

Naomi Rosalic, violinist.

[Photo: Paul Coe.

Edris Coombs, vocalist.

[Photo: Press Panel.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

Les Zengas.

In the two Zengas I am able to introduce you to a pair of dancers with an entirely new and original act, which they will bring to the Criterion, Benoni, on November 22nd.

George and Raymond.

The brothers, George and Raymond Zenga are French, and their main difficulty when travelling in England is their slight knowledge of English. Monsieur George is a fairly fluent linguist, but Monsieur Raymond has to depend largely upon his brother to translate for him.

Their act, apart from being very artistic, is also most amusing. George Zenga enters first and begins dancing, and is continually interrupted by his partner, Raymond, who supplies most of the comic atmosphere.

The Man who talked so much.

In telling me how the act originated, George Zenga said, "You see, we got ze idea from a man who would never let us have a word in ze conversation which he was making!" They have elaborated this idea, and have made a most charming and amusing act therefrom.

The youngest Ballet Master in the world.

George Zenga has had the distinction at one time in his career of being the youngest ballet master in the world. That was at the age of sixteen, when he produced and invented ballets for such notable theatres as Folies Bergère and the Palace Theatre in Paris. His chance came when the regular ballet master fell ill, and he had to invent and produce the ballet within six days. "It was, I think," he said, "ze mos' important moment of my life when I watched ze people I 'ad trained dancing on to ze stage in perfect order. Ze ballet was a gr-r-r-reat success!"

The Younger Partner.

The younger partner in Les Zengas, Raymond, did not start dancing until later. His parents insisted, as French parents will do, that he should go into a bank, but the boy, being determined to go on the stage at all costs, used to run away from work to take dancing lessons.

Both the partners think that the Russian ballet is the most wonderful training for dancers, and teaches them to be versatile. They themselves were both trained by Russian dancing masters.

Champion Ball-room Dancer.

Raymond is the champion of ball-room dancing in France, while George has confined his energies, not to taking championships, but to inventing original ballets.

Billy Dove is "Girl with Chameleon Eyes."

The girl with chameleon eyes!

The title might aptly be applied to Billie Dove, the beautiful and talented young actress.

Billie Dove.

Miss Dove's eyes are large and lustrous, with an appeal that has aided her in carrying deep conviction in emotional rôles. Off the screen, they are almost hazel in colour. On the screen, they appear to be quite dark in shade. In colour photography they are blue.

And every time Miss Dove dons a different coloured gown, her eyes change their hue to match the dress. If it is green, they have a greenish tinge; if black, her eyes are dark as midnight; if red, there is a distinct rich brown shade in her orbs. When Billie was a baby, her eyes were a pronounced blue. Miss Dove is five feet five inches in height and weighs 115 pounds.

Her hair is a rich brown shade, so dark as to appear almost black at times.

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Iris Delysia.

Alfred Stroganoff.

The Delysia-Stroganoff Quartette, who are appearing at the Empire, Johannesburg.

Vera Tamarowski.

Leonid Stroganoff.

The Empire, Johannesburg.

Monday evening saw the opening in Johannesburg of the Delysia-Stroganoff ballet who, in "La Revue de la Danse," gave nine exceedingly original and fine numbers, ending in a whirlwind of feathers. And what feathers! But let us begin at the beginning—at the opening number—a very realistic scene in Chinatown mimed by Iris Delysia, Vera Tamarowski and Leonid Stroganoff, in which there was some exciting knife throwing. Next came Alfred Stroganoff in a quaint conception, "The Tea Cosy of Munich," which was splendidly received by the large audience. In quick succession came the other dances, among them the sentry box with its painted soldier whose two lady admirers turn up for a walk and tempt him from his duty. Daintily danced and with a true spirit of fun, it was one of the prettiest of numbers. Leonid Stroganoff was responsible for a very fine rendering of "The Mask of Siam," a devil dance, in a marvellous costume, and Iris Delysia was a charming canary in its golden cage. The grand finale arranged by Herschel Henlere showed the courtship of two ladies, "Miss Dance, 1826," all Early Victorian and coy, pink taffetas and frills, who loved the minuet, and "Miss Dance, 1926," of the bold, bad jazz age. And it was here the feathers came in, for never have I seen so many or so spectacularly arranged as on the Empire stage. Miss Jazz wore a short skirt of the most exquisite almond feathers with a long train of them, and a magnificent headgear and fans, four-feet fans of feathers held by the ballet, swayed gently backwards and forwards. Surely, Africa, the land of feathers was being shown the feather in its perfection. And Miss Minuet cast aside her crinoline and appeared like her sister in mauve and rose feathers with corsage of diamante lacing.

Apart from the clever dancing and original conceptions, the gorgeousness of the gowns of the Stroganoff ballet is something to marvel at; men and women wear exquisite clothes.

Mantell's Mannikins, in their second week, raised storms of applause and was a most cleverly produced show. Zellini, the human chimney, a new comer on the bill, gave a most amusing act. Remaining over from last week were Thecla and Earle Huntings, who do some clever juggling and very clever ladder work; Gus Fowler, who still produces watches at a bewildering rate; Rex Story and Rose Lee, in song and dance, and Bobby Wright and Marie Marion, in their fourth week, who are a real tonic in their sparkling act. Johnny Moore gave a new repertoire of songs, and in this, his third return to the Empire, was as well received as ever. To-morrow evening, the Caledonian Society are honouring him with a Scotch night.

Add to this excellent bill, Dave Foote and his Empire orchestra, and there is more than an evening's amusement.

C.R.

Zellini.

ZELLINI.

We, who sit in the stalls of a theatre watching a juggler or conjurer doing his marvellous tricks, never imagine, since they seem so easy and natural, what months, or perhaps years, of work the artist has put into the perfection of these tricks.

Zellini, the burlesque juggler, who is at the Johannesburg Empire, is no exception. "Nobody," he says, "can hope to perfect a good trick in a moment or in a day; it takes months of careful, patient work. I think that it must have taken me three or four years to complete, to my own satisfaction, my smoke trick.

The Cigarette Trick.

"The cigarette trick took me nearly as long; as for the box trick—well there I was unfortunate. Soon after I began developing it I had a terrible accident. Fourteen doctors said I could not possibly live three hours, but I outwitted them, and have since lived many years. I put my marvellous recovery down to the fact that I am a teetotaler. They said also that I would never walk again, and look at me." I did look at him, and it seemed impossible that this strong, upright man should ever have been under sentence of death.

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Racing Notes.

By "Observer."

A satisfactory entry of thirty-three was received for the £4,000 Johannesburg Summer Handicap, to be run on Saturday, December 18, but at the time of writing the weights had not been disclosed. The dates of the two acceptances are November 25 and December 2.

It is stated that next year's Metropolitan Handicap at Capetown will be increased to £4,000, which will make it equal in value to the Johannesburg Summer Handicap and the Durban July Handicap. Just at present Capetown onwers are importing a good class of horse from England as a response to the increased stakes the local clubs are offering.

Sir Abe Bailey, Sir David Harris and Mr. S. B. Joel left England on Friday last bound for South Africa. Sir Abe Bailey had previously despatched a contingent of four horses, including Sunstone and Orford, to this country.

Those who wish to see an exceptionally good film version of the great fight between Tunney and Dempsey for the world's championship should make a point of visiting the Orpheum, where the picture is being shown this week and drawing packed houses.

Previous to his meritorious success at Germiston on Saturday, Sam Weller had not won a race since August, 1924, a matter of two years and three months. In the circumstances, Sam was not winning out of his turn, and on Saturday Mr. Passmore stripped his horse in the pink of condition.

Rural Fellow's win at Germiston on Saturday was the gelding's third in three starts. He was, however, very lucky to beat Incomparable, who was shut in and did not get out in time to tackle Rural Fellow.

On his Merchants' Handicap form, Policeman looked to have a great chance in the Rose Deep Handicap (A) at Germiston. He, however, was never in the race with a fighting chance, and this was hardly his best running, and the probabilities are that the long delay at the post upset him.

L. Hammon is busy piling up a score of winning mounts in accordance with his expressed intention of setting up a new South African record, and at his present rate of progress his figures will total about 120 at the end of the season. At Germiston, on Saturday, Hammon rode another double, Cat's Eye 12 to 1, and Legate 7 to 4 on.

Mr. A. F. Ross, owner of Village Curate, and Mr. H. H. Highnam, who owns Rasher, have in the best sporting spirit possible, notified through the press that their respective candidates, both seemingly fancied, will not be nominated for the Dingaan's Day Handicap. The timely notifications may save ante-post speculators a lot of their money to invest on others that survive the acceptance.

There is some talk of Mr. J. Gard selling off his White Lodge establishment at Regents Park and transferring his headquarters and team to Durban. It it about twenty-three years ago that Jack Gard came from Durban and settled on the Rand, first at Turffontein and later in his present stables. During the time he has had some good horses through his hands, with which he has won practically every important race in the calendar, some of them several times over, and he is just the class of owner-trainer the Rand can least afford to spare in the present state of affairs.

The old-timers were pleased to see Jim Crow, one of the oldest of our trainers and ex-jockeys, win a race at Germiston on Saturday. This was with Legate, a filly owned and bred by Mr. C. Woods, a steward of the Johannesburg Turf Club, who has always remained loyal to Jim Crow. Although but a young three-year-old, Legate can claim a romance, for it was only by the veterinary skill of Professor Quinlan, at the Onderstepoort Laboratory, that her life was saved and was restored to racing form after having been five times under chloroform on the operating table. And Legate returned thanks for her wonderful recovery in the very best style possible by starting a hot favourite at 7 to 4 on and winning easily.

C. Westwater met with a peculiar and painful accident when riding Orbit in the November Handicap (A) at Germiston on Saturday. When nearing the turn into the straight Westwater was unshipped, and in the fall the thumb of his right hand was cut completely off and afterwards picked up on the course. He also sustained a fairly severe cut on the muscles of his arm, and was badly bruised and shaken. Dr. Strachan rendered first aid, after which Mr. Jos. Simpson, owner-trainer of Orbit, took the injured jockey to the General Hospital at Johannesburg, where Dr. Ramsay Daly treated the injury to the thumb. An exhaustive enquiry is to be held by the Stewards of the Germiston Sporting Club directly Westwater is able to leave the hospital, which may not be for another week, and it will be some time before he is able to resume riding. In the meantime a prominent jockey is being freely mentioned as the cause of the accident.

BENONI GUINEAS.

Following are the acceptances for the BENONI GUINEAS, £500, of which £75 to the second and £25 to the third. For all South African-bred three-year-olds. Colts, 8.5; fillies and geldings, 8.0. One mile. Run Saturday, December 4th.

Dignified, Poly Peg, Ostentation, Neckband, Herodias, Right of Way, Prince Royal, Bona Fide, Typical, Ring o' Roses, Campus, Pizzaro, Fidelia.

Saturday's card at Benoni is restricted to seven events, the first of which is set down for 1.15 p.m. Good entries were received, and the double tote is to operate on the fourth and fifth races. The following should run well.

1.15 p.m.—Galloway Plate. Four furlongs.
Yankee Doodle, 1; Paper Chase, 2; Taute, 3.
1.55 p.m.—Maiden Handicap. Five furlongs.
Herodias, 1; Cargire, 2; Pandron, 3.
2.30 p.m.—Boksburg Handicap (A). 1¼ miles.
Vesper Bells, 1; Lord Bronte, 2; Devilry, 3.
3.10 p.m.—Boksburg Handicap (B). One mile.
Hallow's Mass, 1; Daniel's Pride, 2; Epicure, 3.
3.50 p.m.—Boksburg Handicap (C). Seven furlongs.
My Cherry, 1; Permintor, 2; Bloom, 3.
4.30 p.m.—Boksburg Handicap (D). Six furlongs.
Pandion, 1; Porphory, 2; Cardinal's Queen, 3.
5.5 p.m.—Junior Galloway Plate. Six furlongs.
Landmark, 1; Juvenile, 2; Hoar Frost, 3.

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STAGE & CINEMA

XX., No. 591] JOHANNESBURG, NOVEMBER 24TH, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D

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Stage and Cinema
Xmas Number
DECEMBER 15.

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IN
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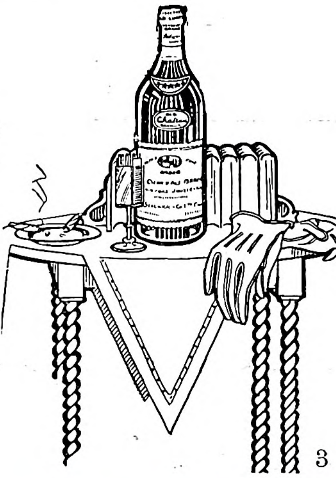

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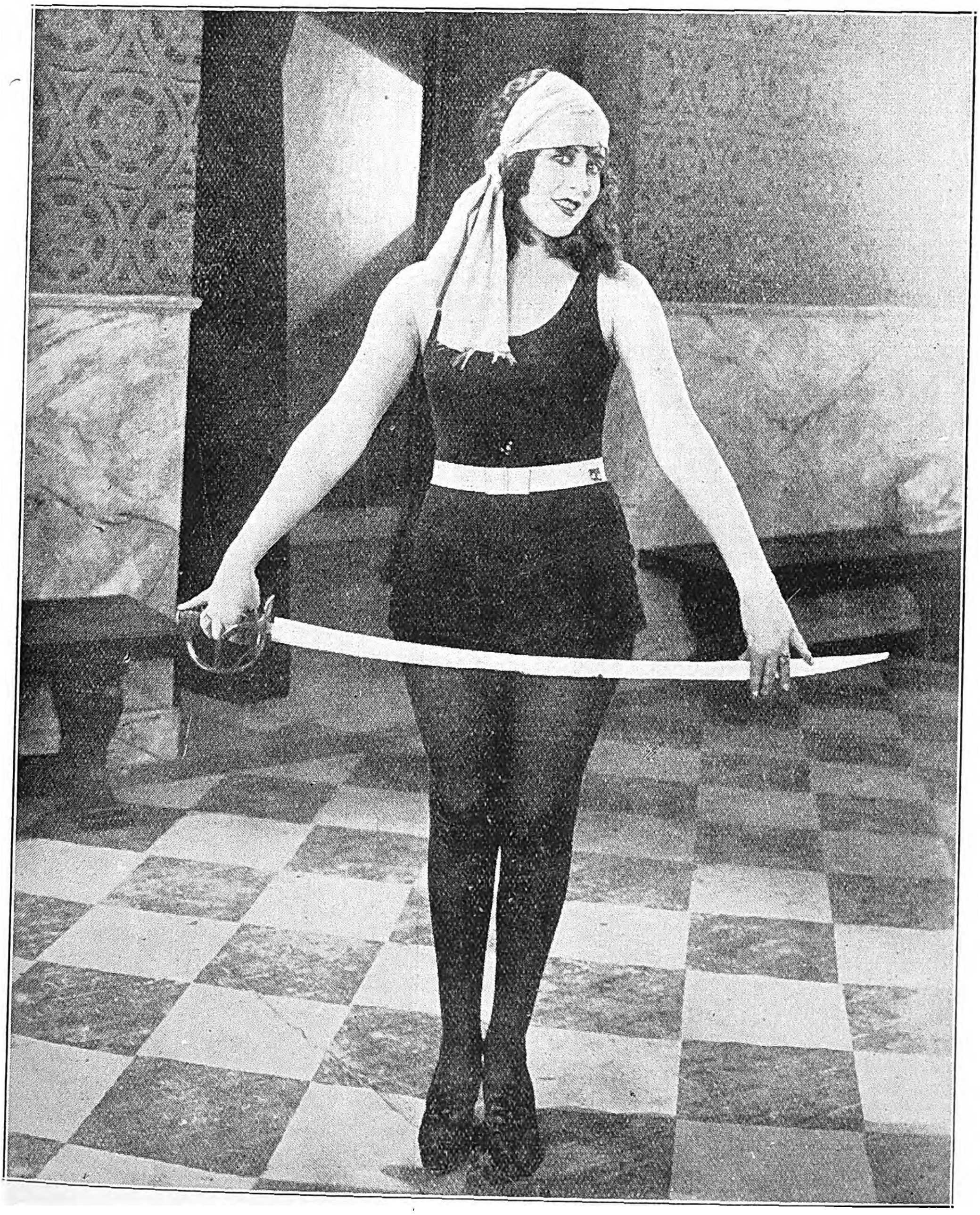
STAGE & CINEMA.

VOL. XX. No. 591. WEDNESDAY, NOVEMBER 24TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

APPEARING IN SOUTH AFRICA.



Rose Lee, a Mack Sennett bathing girl, is appearing at the Johannesburg Empire as one of the partners of "Story and Lee." On November 29th, 30th and December 1st they will be at the Vaudette, Bloemfontein, and on December 2nd, 3rd and 4th at the Vaudette, Kimberley.

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Price - - - - - - - - - - - - - - - *Sixpence.*

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Guy Bates Post.

On page 11 you will see some pictures of "The Bad Man," which is the last play Guy Bates Post will present during his present Johannesburg season. It is a sparkling comedy-drama, in which thrills and humour are cleverly combined in a novel and refreshing manner. The story is told on a Mexican ranch, the home of Gilbert Jones, who has mortgaged his property to a neighbouring ranch-owner, Jasper Hardy. The latter is about to foreclose, but an oil-prospector foils his plans, and then the gay and insouciant Pancho Lopez (Guy Bates Post) arrives on the scene, and promptly takes command of the situation. He plays the role of Cupid and financier combined, gives his views on life and love, and is the mainspring of the story from the moment of his entry. In spite of his impossible morals and cynical philosophy, Pancho is a vastly lovable and entertaining scoundrel, and he proves, during the play, that a "bad man" may be a very good man at times. Miss Dorothy Brunton has a very appealing role as Lucia Pell, the unhappy wife of a New York Millionaire, and Miss Cecil Haines and Messrs. Eric Maxon, Ashton Jarry and Winnington Barnes are other artists with important roles.

"The Masquerader."

Meanwhile, "The Masquerader" continues to attract large houses, and Guy Bates Post has come into his own as far as Johannesburg audiences are concerned, and from the opening night of his season everyone has flocked to see him and all have received his plays most enthusiastically.

One can say with conviction that seldom has such wonderful acting been seen on a South African, or, for the matter of fact, on any, stage, as the marvellous dual role of "John Loder" and "John Chilcote, M.P.," in which Mr. Post lives—one cannot say "acts"—the two characters. Sitting in one's chair, one is impelled by such sincere feelings of sympathy that prompt one to rise suddenly and beg, and beg, John Chilcote to give up the drug, for the sake of his country and for the sake of that dear womanly woman, his wife, our Dorothy Brunton. Australia has, for years, billed her as its idol; South Africa is now claiming the same right—not because of her wonderfully sympathetic acting only, but also because of her wonderfuly sympathetic personality.

Then the heart-rending picture of the slavey, "Robbins," so wonderfully portrayed by Cecil Haines, and the faithful "Brock" of Winnington Barnes, a perfect character cameo—and added to them the fine acting of the rest of the company—all make a wonderful whole, an evening's entertainment of laughter and tears, a remembrance to take away with you and cherish in your gallery of memory.

C.R.

"Mercenary Mary."

On December 8th, "Mercenary Mary" will be back at the Johannesburg Empire for a very short time, which, judging by the booking, is to be a record run.

Two members of Guy Bates Post's company, Eric Maxon and Jean Athol. [*Photos:* Jane Plotz.

Come to St. James'.

Violet Low ("Nanette"), who is dancing there nightly, invites you.

[Photo: Sherwood.

Friday Evening at St. James'.

The Guests.

Once upon a time everyone in Johannesburg donned their best clothes on a Friday evening, and went out on pleasure bent, but now times have changed, and St. James' is filled every evening with pleasure seekers, who not only enjoy a good dinner but the very excellent cabaret.

But I, sticking to my Friday evening, popped in to see who was there. Mr. and Mrs. W. Gemmill were entertaining a party, Mrs. Gemmill wearing a lovely hyacinth gown embossed in crystals and banded in fox fur at the hip flairs. She carried a lovely ostrich feather fan. Mrs. Miller looked very charming in palest pink with the new net hem and large satin hip bow. Miss Harrison had on a white gown embossed in orange, with a big blue sash bow at one side. Mrs. Peter Kaplan came in blue studded in sequins, the tagged skirt being edged with them, and a shoulder flair falling to the hem of the skirt. Mrs. Boyd wore a chic black gown. Captain T. Clapham, back from his trip to Europe, was with friends, and at the next table were Mr. Curlewis and Mr. R. Stratford. Miss Fifi Otto wore a smart white georgette gown embroidered in crystals, the skirt having handkerchief flairs. Mrs. A. J. Orenstein wore a lovely pale pink gown sprinkled in crystals. Mr. and Mrs. Percy Leon were dancing, Mrs. Leon in a rose and grey toilette. Then I saw Mr. F. Searl entertaining a party among whom were Mr. and Mrs. J. N. Becker, Mr. and Mrs. W. Hawke, Mr. and Mrs. F. Z. Keeny and Mr. Duggleberg. Mrs. Becker wore a pink gown under silver laces. Mrs. Hawke had on a mauve gown with crystal embroideries, and Mrs. Keeny came in blush rose embossed in green and silver, and made with the new flaired skirt. And well, I can't pretend to describe everyone, can I?

The Cabaret.

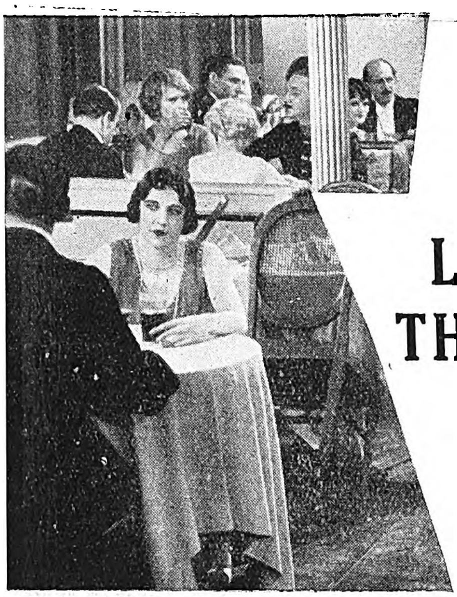
There was the First Revel and the Second Revel, and a very stirring speciality number by the London Choreans, "Have you forgotten Yvonne?" which was encored enthusiastically. And the Spirit of Jazz was Violet Low, our "Nanette" come back among us—Violet of the twinkling feet. Such dancing, such bright and gay songs, such wonderful costumes in each item. "Alabama Bound" was an attractive number, the girls being gowned in short, green skirts frilled in red, mauve and pink, and wearing green toppers with turned-up brims, and Miss Low looking very attractive in gold sequins over gold silk edged with orange and puffs of green tulle, and a top hat of gold with large purple, green and rose feathers. "Clap hands, here comes Charlie," was vigorously encored, with little Charlies coming from every corner of the hall and dancing with the star. Folly Foster gave a song, and through nine fine items the cabaret was thoroughly enjoyed.

And That's All.

And, so, more next week.

C.R.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.



LONDON THEATRES

Not a Dull Moment.

Leicester Square.

"Princess Charming," the new Palace show produced this week, proved a triumphant success. Ever since the night, a few weeks ago, when "Princess Charming" was found to have weak spots at the first production in Glasgow, the Clayton & Waller firm have been slaving to get it right. Last night it did not have a dull moment. Its plot has real drama. Its dialogue is brilliant.

There is quite a romance attaching to the discovery of the composer of the piece. It was early in the morning on the day they left New York for England, that Herbert Clayton and William Mollison, the producer, found this new play.

Quite by Chance.

Having heard of a poor Hungarian composer, they went to visit him on the off chance that he might have the play for which they were looking. Albert Szirmai played them the music for two hours in his room, while the irate occupants of adjoining bedrooms knocked on the door and shouted, "Stop! Music is not allowed." The contract was drawn up in two hours and signed, just before the boat sailed. The two Englishmen left behind them an ecstatic Hungarian who had come within sight of his very first fortune.

The comedy of the piece rests on the stalwart shoulders of W. H. Berry, a typical English comedian, and George Grossmith, an actor of the more polished type. Winnie Melville, in the name part, has a charming personality and sang delightfully.

Delysia.

A Super Vamp.

For the top of the bill the famous Delysia was chosen. This actress is a sort of super-vamp. She vamps the King to obtain a pardon for the rash naval officer who has married the royal bride. She vamps nearly everybody in turn and with a Parisian charm which is perennially intriguing.

A Costly Show.

The play has been dressed and staged with such taste and such lavishness, that two of the three sets cost more than the whole production of "Chu Chin Chow." W. H. Berry has the part of his life. He is an English insurance agent mixed up in a revolution. He has a witty song about how much luckier Adam would have been if he had paid 9d. per week insurance money before he lost his rib, and how insurance would have made things cooler for the boy who stood on the burning deck.

What Do We Know?

All of you who are film fans will remember Olga Petrova, whose dark and foreign beauty once drew so many admiring throngs to see any picture in which she was acting, and who was in South Africa, appearing at the Empire many years ago. This actress, who has been absent from the films for some time, is also known on the dramatic stage. She has lately arrived in London, bringing with her a play written by herself and based on psychic problems. This is called "What Do We Know?" and will be shortly produced in London, with Miss Petrova herself in the leading part. Some alteration in the dialogue has had to be made by the authoress, to meet with the Lord Chamberlain's requirements. Olga Petrova has taken a house in Hampstead, where she is living very quietly and starting another play.

To Save the British Theatre.

Basil Dean.

Basil Dean, the well-known producer, whose photograph you see here, has at last invented a remedy for saving the British theatre in America, and has inaugurated a plan to import British plays to New York. His first production will be "The Constant Nymph," which has been such an astounding success in London. You will remember that I told you that Noel Coward, who is a great friend of Basil Dean's, obliged the producer by playing the leading part in the London production of the "Nymph" for the first four weeks of its run. Basil Dean is returning the compliment and will play in New York the part of "Colonel Krish" in Noel Coward's play, "The Queen was in the Parlour."

More Savoy Opera.

At the Prince's the current bill is "The Gondoliers," which, as far as this season is concerned, is the best produced of all the Savoy operas. It is a delightful, rollicking show, and one never gets tired of the music, no matter how familiar one is with it.

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JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

The Little Gate Theatre.

The little Gate Theatre, which is tucked away in an old stable loft not far from Leicester Square, continues to prosper in spite of the fact that it produces plays which have little popular appeal. Their last two productions were Maeterlinck's "Mona Vanna" and Georg Kaiser's "Gas." The leading parts are usually played by the two producers, Peter Godfrey and Molly Veness. Here you see a photograph of Miss Veness. Any South Africans who intend coming to London, and who are interested in seeing plays which are rarely produced in the larger London theatres, would do well to visit the Gate Theatre in Floral Street.

Molly Veness.

Rookery Nook.

"Rookery Nook," at the Aldwych Theatre, is still playing to packed houses, and delighting them quite as much as it is doing on your side of the water. I do not think it could possibly do anything else, for, apart from its amusing situations, its cast includes such artistes as Tom Walls, Mary Brough, Ralph Lynn and Winifred Shotter, a newcomer to the London stage, who plays the ingenue part delightfully. Mary Brough, although she has not been in South Africa, has made many friends in that country through her film work. She belongs to the well-known family of Broughs, who have been interested in the theatre for several generations.

Mary Brough.

The Editor,
"S.A. Pictorial,"
Empire Buildings,
Johannesburg

November 24th, 1926.

I wish to enter for Class..................

Name ....

Age..................

Address..................

I hereby agree to accept the judges' decision as final.

A coupon must accompany each entry sent in.

ARTISTIC WEDDING OR FAMILY GROUPS—JANE PLOTZ, PHOTOGRAPHER.

No, friends, Myrna Loy is not trying a new muscle developer. She is demonstrating a new style of arm floats which help inexperienced swimmers.

Do you want to write for the Screen?

If any of our readers are desirous of writing for the screen, they can not do better than follow the advice of Joseph Poland, one of the leading scenario writers. These are the "Ten Commandments" he gives:—

1. Be original.
2. Develop an individual method of self-expression for the screen.
3. Get out of old ruts of thought and treatment.
4. Develop an aggressive attack in seeking the new in technique and idea.
5. Forget the hackneyed action formulas.
6. Study the foreign film from an appreciative angle.
7. Remember that no picture is bigger than the story that the writer puts into it.
8. Realize that characterization, photographic detail and incident are a picture's essentials.
9. Write—and leave politics to the politicians.
10. Maintain a sense of humour. It helps in writing comedy and in doing business with producers.

Terpsichore.

The famous dancer is to open at the Criterion, Durban, on November 29th, and is sure of a very sincere welcome, for Natal audiences are specially appreciative of art in any form.

RED DAISY TEA IS THE BEST—TRY IT.

Daisy Wood.

"I am longing to go back to South Africa," said Daisy Wood to me. "I have been there once, you know, and loved it, and my two sisters, Alice and Rosie Lloyd, never stop talking of the wonderful time they had there. What a gorgeous life the South African people live—so open-airy and free. I am so happy to think that I shall miss the dreadful London winter."

Daisy Wood, in all her work, adroitly mixes the simplicity and candour of a child with the sophistication of a grown-up. "Is this an imp or a grown woman?" you say to yourself, after hearing her sing one of her songs. After that you simply give yourself up and stop wondering. You let Daisy Wood march, cane in hand, through your heart, and she immediately takes possession there.

Daisy Wood.

I hope that she will sing to you the four of her songs which I consider her best. They are "Archibald," "My Saucy Caroline," "Who is the Lady Fair" and "Cupid." In this last song the comedienne wears a Cupid dress with wings and carries a bow and arrow which she uses with great effect. I leave her to shoot her arrows into the midst of you.

The largest fleet of sailing vessels that has been gathered in one hundred years was brought into use for the making of "Old Ironsides," an historical and romantic sea production.

More than fifty old-time windjammers of the period of 1804 were purchased along the Atlantic and Pacific seaboards. They were towed to Los Angeles harbour for the terrific naval encounter between the frigate "Constitution" and the Tripolitan pirates in the picture.

The story of "Old Ironsides" is the glorious one of the early American commercial fleet and the history of the navy's most heroic frigate—the U.S.S. "Constitution."

No Razors being used by these 1,750 Men.

A whisker growing contest has been started among the 1,750 men who are spending three months on the Arizona desert filming "Beau Geste," the thrilling mystery story of the French Foreign Legion.

As a protection against the sun's rays and because, with the camp thirty miles from any habitation, there is no particular need for appearing clean shaven, the camp barber's business is light. All but Ronald Colman, Noah Beery and others of the featured players who must show smooth faces before the camera, are letting their beards sprout as they will.

According to Neil Hamilton, the ultimate victor probably will not win the race by more than a hair or two.

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"See you soon, Johannesburg." Bert Lee, who, together with the rest of the "Mercenary Mary" Co., will be back at the Empire, Johannesburg, on December 8th.

[Photo: Jane Plotz.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

"S.A. PICTORIAL" CHILDREN'S COMPETITION

Rolls and Falls, who are going to play in "Aladdin" this year, with some of their children friends.

Dear Children,

Last week I promised to tell you all about the competition we are having, and which I am quite sure you will enjoy entering for.

You know, this year's pantomime in South Africa is going to be very wonderful; it is called "Aladdin and his Lamp." Of course, you know the story. Now lots of you children have broadcasting sets, or your friends have, and "Aladdin" and the "Fairy Queen" have promised faithfully that when they arrive in Johannesburg they will speak to you on the wireless, and so I want you to listen-in carefully on December 6th during the Children's Hour, and here are the competitions:—

Two prizes in each section for ages 8-10, 10-14.

(*a*) *What I think "Aladdin" looks like after hearing "him" broadcast.* (Boys, 200 words, on one side of paper only.)

(*b*) *What I think the "Princess" looks like after hearing her broadcast.* (Girls, 200 words, on one side of paper only.)

(*c*) *What I think "Aladdin" will look like.* (Sketch for Boys, on paper 8in. x 10in., or smaller. Black and white or colours.)

(*d*) *What I think the "Princess" will look like.* (Sketch for Girls, on paper 8in. x 10in., or smaller. Black and white or colours.)

And for every one of you, whether you listen in or not, two very handsome prizes for—

(*e*) *Why I like Pantomimes.* (Essay for Girls and Boys. 200 words.)

The prizes will be well worth having because the "Princess" and "Aladdin" and the "Demon" and the "Baron" and "Abanazar" and "Aladdin's mother" and—lots of others have specially chosen them and they will be given at a matinee at His Majesty's Theatre, Johannesburg, the date of which we shall tell you later. Wouldn't it be lovely to come up on the stage right in the middle of "Aladdin's" wonderful cave and get your present?

So, children, all listen-in on **December 6th,** and then write your essays and fill in the coupon on page 5 of this issue, or the one in last week's paper or in next week's paper, and send it with your entry to the address on the coupon.

And one last word. I'd love to have any of your photographs with your entry; it's not necessary, of course, but I'd like to see what you look like. And if you send stamps I'll return your essay or sketch so that you can keep it. And remember, the closing date of the competition is **December 21st,** and the judges are Lady Andersson, Dr. A. J. Orenstein, C.M.G., Mr. W. Seals Wood, and your friend the Editor.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

Earl Hunting, showing at the Rinko, Maritzburg, on November 29th.

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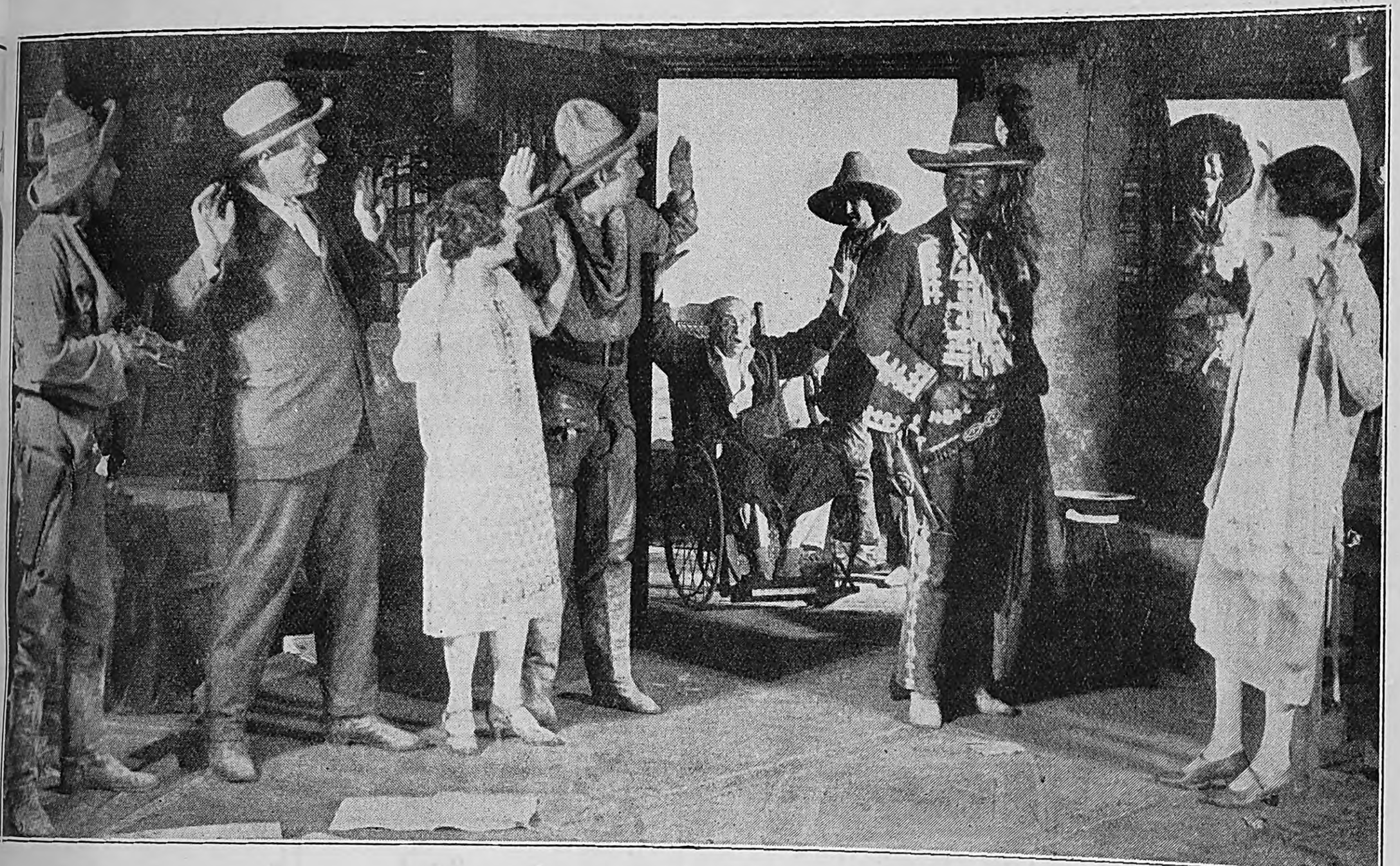
At the Orpheum.

"The Charmer," coming to the Orpheum, Johannesburg, on November 29th—a story of the Spanish dancing girl, Mariposa, played by that wonderful star, Pola Negri—tells how she and her rather uncouth, though affectionate, mother come to try their fortune in New York under the wing of a kindly theatrical manager. Her success is instantaneous. Two men fall in love with her—a prominent man-about-town and his chauffeur, played by Wallace MacDonald and Robert Frazer, respectively.

Flirtatious, audacious, vivacious—Pola Negri as "The Charmer."



Two scenes from "The Bad Man," which is the final play of Mr. Guy Bates Post's present Johannesburg season.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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Neal Burns has one eye——

To All Gardeners.

Marie Prevost's love for flowers amounts almost to idolatry, and the piquante little screen comedienne finds great delight and spends most of her spare time in her beautiful garden.

She is particularly interested in the cultivation of roses, and has long nursed the secret ambition to produce a rose that would capture the chief prize at the various horticultural shows. It seems now that there is some possibility of her achieving her heart's desire, for in an old book, she

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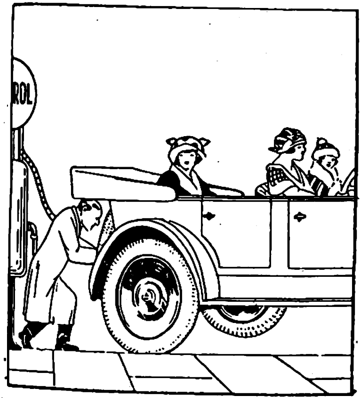

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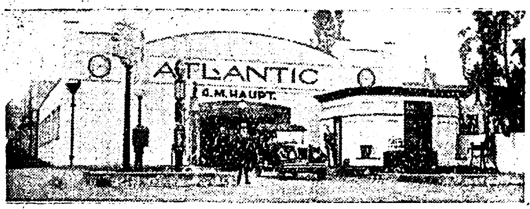

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Phone 4493, Braamfontein.

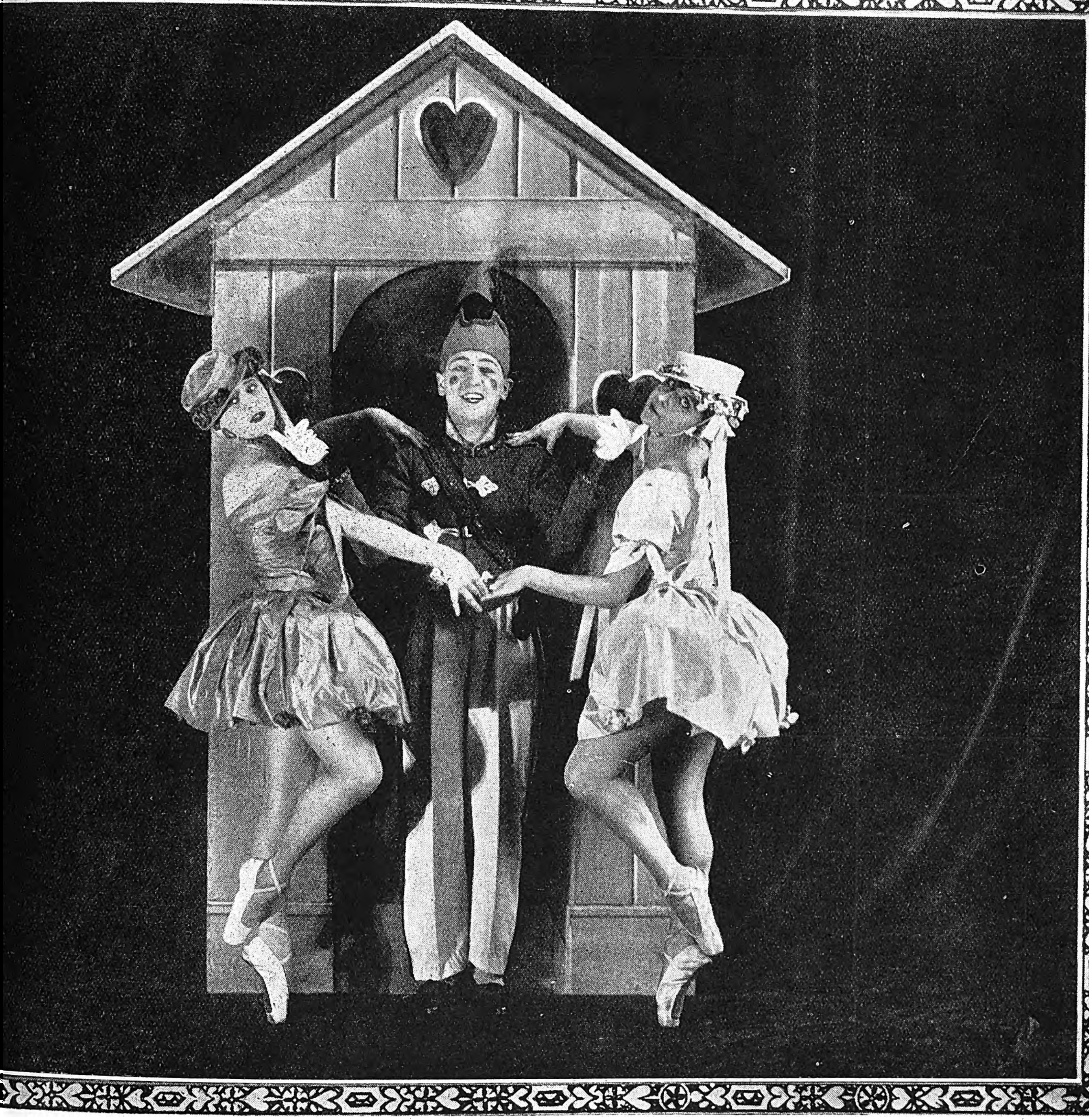
recently came across an account of the wonderful beauty of the roses grown by German housewives in their window boxes.

This perfection, it stated, was attained by sprinkling them with beef tea instead of water. Miss Prevost has already embellished her window sills with artistic flower boxes, filled with rich loam and planted with the choicest rose slips, to which she intends to give a meat diet twice a day.

So confident is she of success, that she even has under consideration the selection of a suitable name for her anticipated triumph, when she becomes a feminine Luther Burbank.

——on this pretty film star opposite.

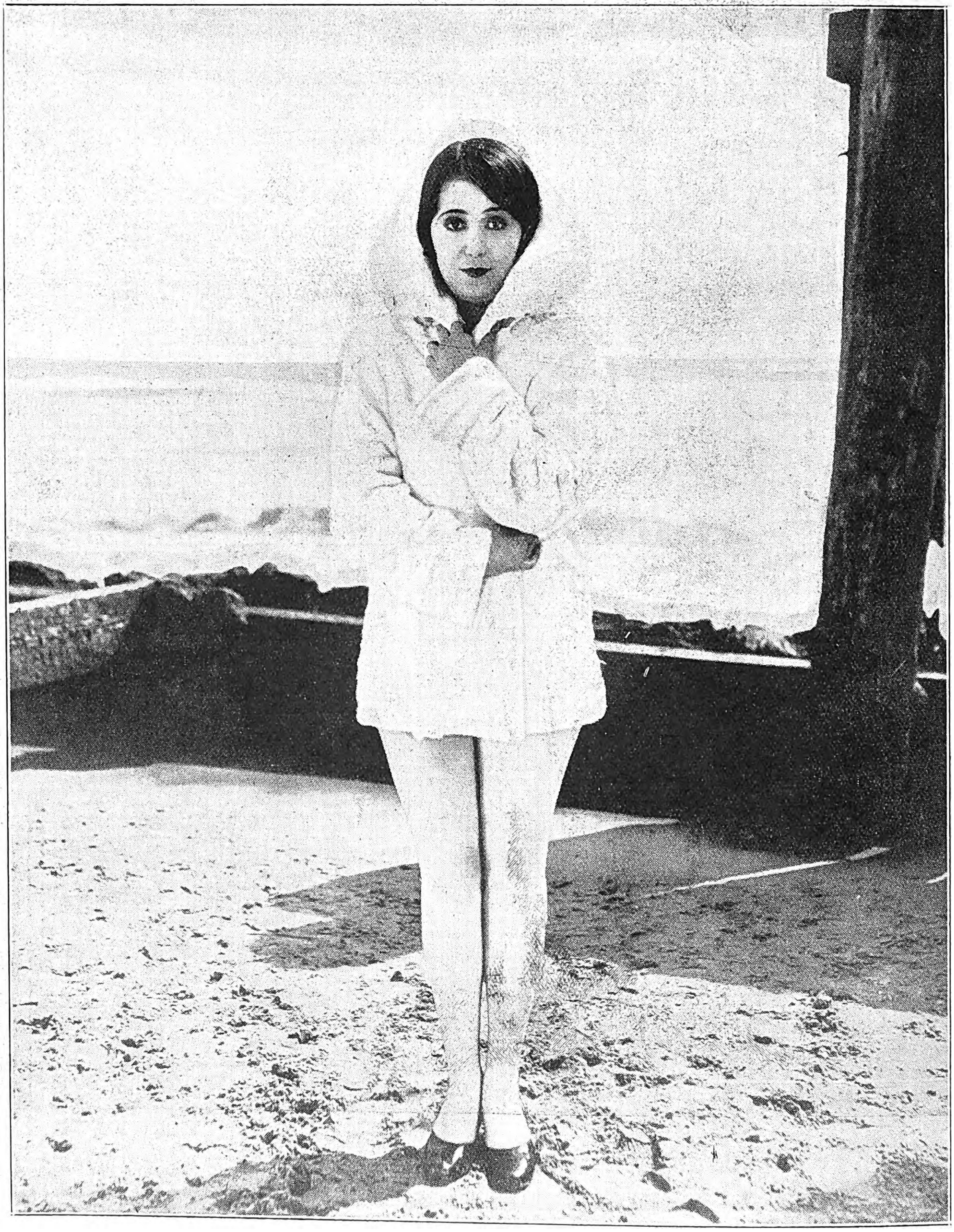
CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.



The toy soldier and the two chic little ladies.

[Photos: Leon Levson.

the Delysia-Stroganoff Ballet, who are Dancing
re, with such success.



If you are cold after bathing at the beach, these new sport coats, straight from America, should be worn.

HAVE YOU BEEN PHOTOGRAPHED BY JANE PLOTZ?

Daly Sisters and Marr.

The playing of the banjo is a more difficult art than nany people imagine. There are hundreds who can strum n this instrument, but not nearly so many who can play t really well. Three people, however, who excel in this ranch of musical art are the Daly Sisters and Marr, who re soon to arrive in South Africa.

They are Irish.

Monica Daly and Patricia Daly, as their names proably indicate, are Irish, and the tall man, who resembles hem both so closely, and who looks like a big brother, is ictually their father. These three have just come back rom a most successful tour on the Continent.

58 in an Orchestra.

When they were in Paris, they played at the Gaumont Palace, which is one of the largest cinema theatres in the world. Monica, the elder of the Daly Sisters, told me that she distributed orchestrated copies of their music to the nanager of the orchestra there. "He laughed at me when I gave them to him, and cried: 'Only 14?' Isn't that enough?' I replied. 'Enough!'—then he threw out his hands—'Enough? Why I've got 58 in my orchestra.' You can imagine," she went on, "how nervous we were of playing in such a huge place, and with such a colossal accompaniment. However, our show went better than it has ever done, and the 58 instruments did not, by any means, drown our banjos."

Monica Daly, apart from her vaudeville work, is well known in revue and musical comedy. Patricia, the younger one, has had less stage experience. This is natural, since, of course, she has had less time in which to acquire it.

Frank Marr is very proud of his two gifted daughters, and, when you have heard them play, I feel sure you will think he is entitled to his pride.

The Daly Sisters and Marr.

Gilbert and Chapman, at the Johannesburg Empire.

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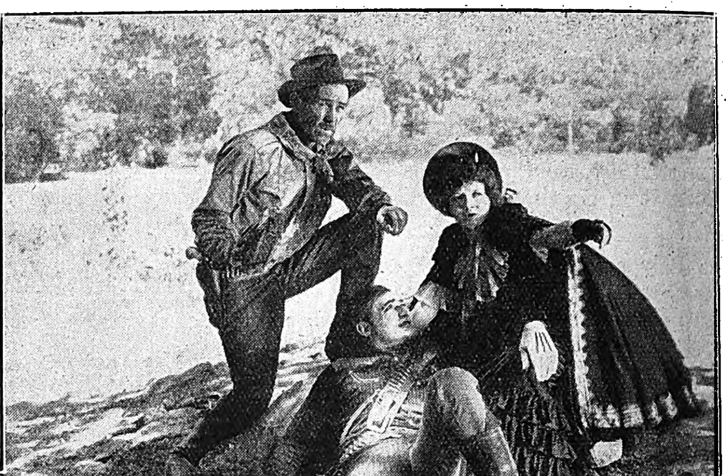
JANE PLOTZ, PHOTOGRAPHER—ADDRESS: THRUPP'S BUILDINGS, PRITCHARD STREET.

Romance, Love and the Battle for Life in the Dakota Bad Lands, where might meant right and men died with their boots on.

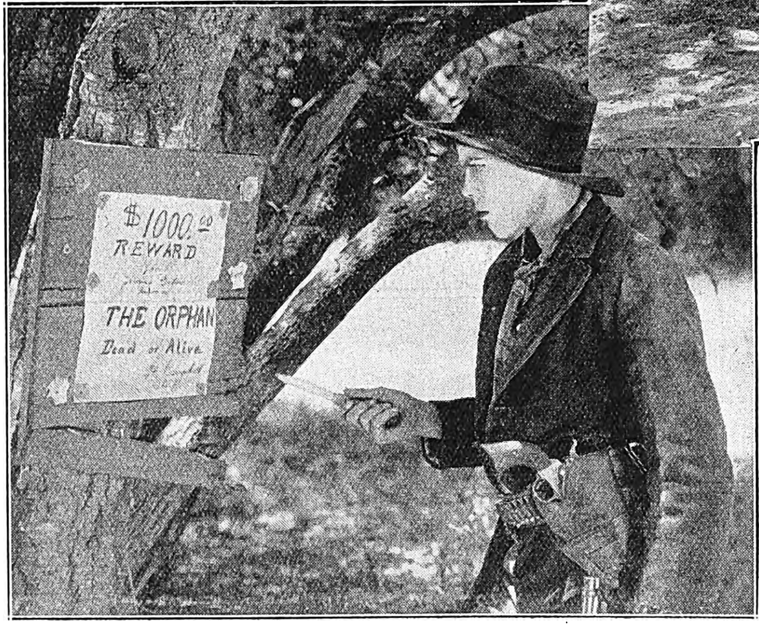


"Yonder he goes."

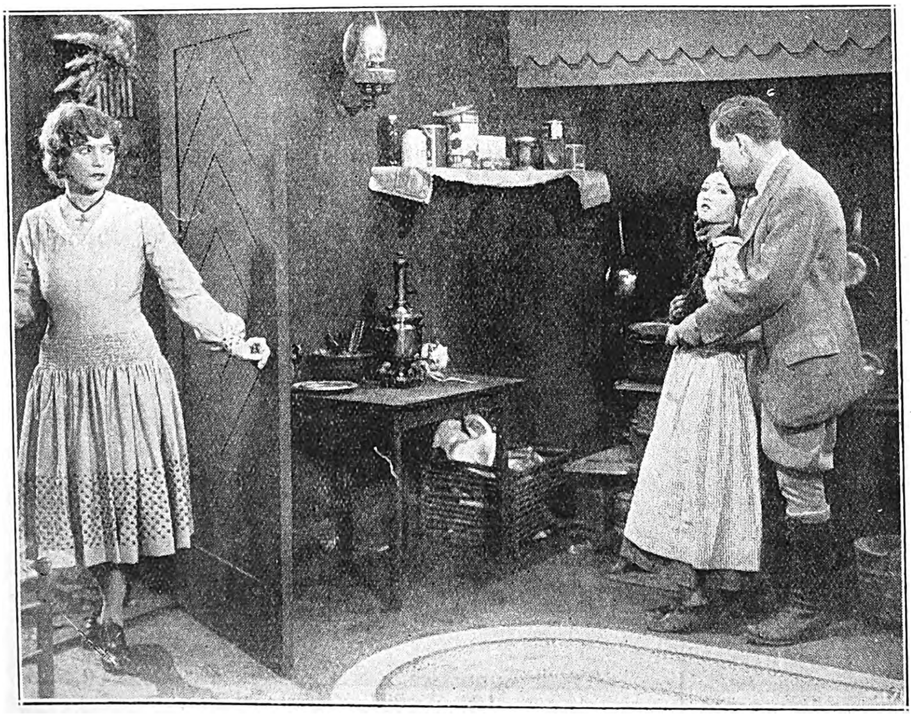
The Deadwood Coach was drawn by six horses, and carried eight guards, each armed with a rifle and two revolvers. Their combined fire could deliver one hundred and thirty-six shots without reloading, and it was often necessary to do it. This was especially true between 1875 and 1877, when gold was discovered in Deadwood.

The average day's journey, or "jornada," was twelve miles. In rare cases, thirty miles might be made, but this was the exception rather than the rule. About every eight miles, relay stations were placed and fresh horses supplied. There was a great deal of rivalry among the drivers, who tried hard for records.

And round this coach is written the film play, "The Deadwood Coach," coming to the Tivoli, Capetown, on December 1st, for a week, and featuring Tom Mix.



What place is there in the world for a poor orphan?



A story of love and unbridled passion—a theme old as the stars, yet ever new.

Some of the famous hand-carved war bonnets of the Thinglet and Aleut tribes of Indians are displayed in "Rocking Moon," which comes to the Grand Bioscope, Capetown, on December 2nd, 3rd and 4th.

The bonnets are more than fifty years old and all are hand-carved and decorated with ivory and seal and walrus fur.

The story of "Rocking Moon" tells of the romance and adventures of a girl who owns a blue fox farm in Alaska. Her battles with fox thieves and fur traders, and the complications arising when two men vow love for her, provide many of the thrills in the picture.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

Don't you admire Alice Joyce's coiffure?

A picture of lovely Gladys Cooper.

A fascinating witch indeed is Myrna Loy.

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FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

VALENTINO THE MAN.

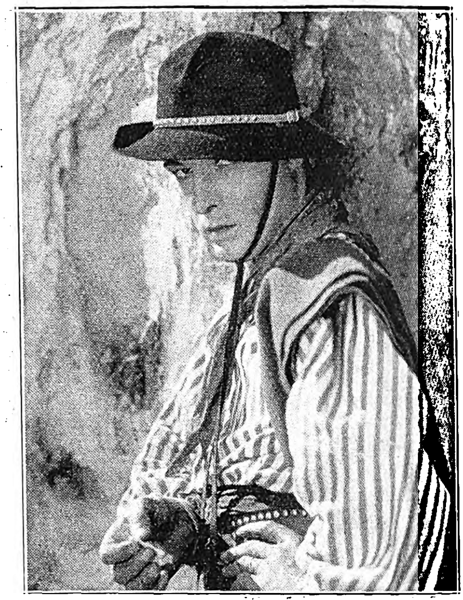
APPEARING AT THE BIJOU, JOHANNESBURG, IN "THE SAINTED DEVIL" ON NOVEMBER 29TH, SOME OF THE SCENES FROM WHICH ARE INSET.

Ever since his first big success, as "Julio," in the "Four Horsemen," Rudolph Valentino has been the most popular, or, at any rate, the most talked about, man on the screen. His fame, even for a film star, has been phenomenal. Wherever he has been seen in public, hysterical women have mobbed him—have fallen on his neck in an excess of uncontrolled emotion.

The Greatest Star.

His films—even the worst of them—have been amongst the greatest draws the kinema has ever known; his very name has had the power to rouse a crowd of people to cheering enthusiasm.

He has had his enemies, of course, and there have been other people—quite impartial ones—who have marvelled at his fame and wondered a little what would be the end of it all. Would he find his popularity decrease, and his fan following fall off, as other stars have found in the inevitable course of time? Could he do what few of his predecessors have ever done, and retain his screen supremacy indefinitely?



"The Sainted Devil."

On August 26th.

That question was still vexing the minds of a number of people on August 26th, when, quite unexpectedly, they found the tragic answer blazed abroad on placards of the evening papers. The end had come, and the sun had set for ever upon Valentino's fame.

Never, since poor Wallace Reid's sudden death, have film fans received so great a shock. Few people, I believe, realised how ill he really was when the news of his operation arrived. One hears so many tales of stars who are at death's door—slight chills, augmented on paper by over-zealous press agents—and they always recover and are quite themselves again afterwards.

But this time, it seems, there had been no exaggeration . . . One is reminded, a little, of the fable about the shepherd boy who cried "Wolf! Wolf!!"

The Littleness and Futility of it all.

Death is, on all occasions, a solemn enough thing to contemplate. Coming to one who has, up to the very moment of his illness, been engaged in work of so unsubstantial a nature as picture making, it seems to become doubly so. It is rather as though Fate, indulging a grim sense of humour, had watched the unreality of it all—the play acting, the public adoration, and all the empty panoply of passing triumphs—and then, with ruthless hands, had torn it all away and revealed only the littleness and the futility.

I say this in no sense of disrespect to the dead. Valentino himself, would, I think, be the first to acknowledge that, when you get down to actual values, his greatness stood for very little. The Valentino that the people knew, and paid tribute to, was only a shadow. They could not give him the only affection that is of real value—personal liking—because they had not the remotest idea of what the man himself was like.

"I implore you."

"The character I portray on the screen—the romantic dashing hero I seem to be—is what the public are really interested in," he once told me. "They do not know me—how can they?"

Mob Devotion and Embarrassment.

He by no means enjoyed being mobbed wherever he went, and he had the utmost contempt for those women whose hysterical interest in him embarrassed him wherever he went. Real, genuine appreciation of his work he enjoyed as much as anyone; and he had, of course, to put up with the less level-headed devotion as cheerfully as possible, for the sake of his work.

"Mind you, I'm not so modest, or so unbusinesslike, that I don't want to be thought of as an attractive male," he said, when we discussed the subject of his popularity. "Only, I wish I could be allowed just a little time, at any rate, to be myself and have a peaceful existence like other people. Surely people can *like* me without expressing their liking in such—such an uncomfortable way. I seem as though I am for ever in the public eye. Everything I do or say is used either for or against me. I don't believe they'd even allow me to die quietly!"

The Lying-in-State.

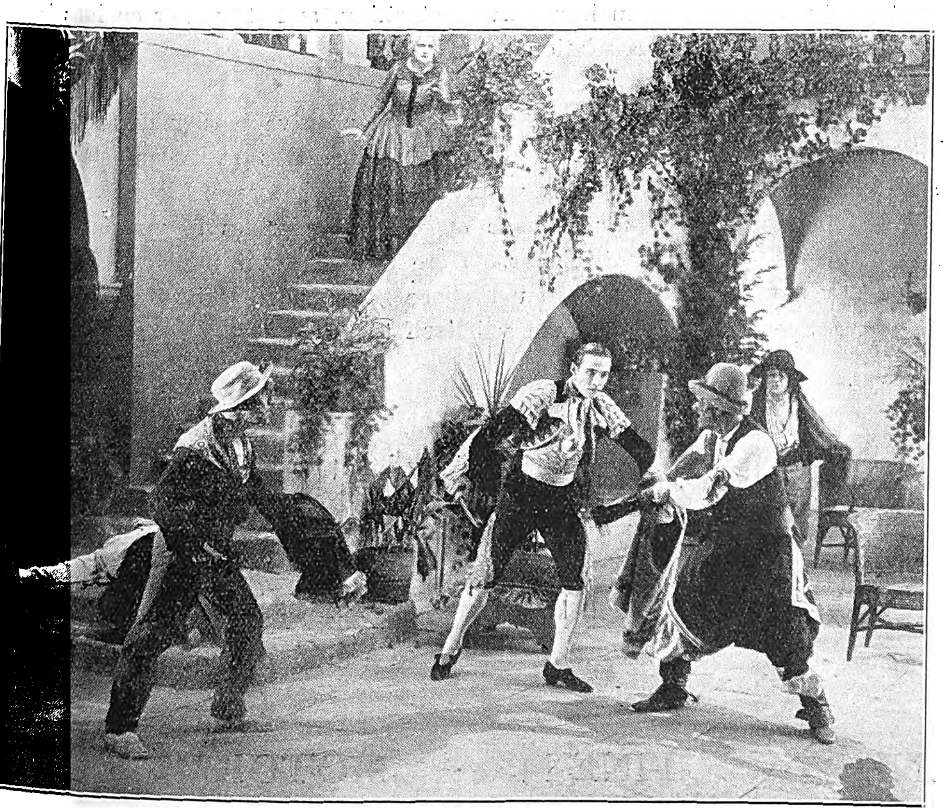
The full significance of that last remark comes to me now as I write it, with the memory of these disgraceful scenes in New York, when Death was made into a sort of glorified press agent by that mock "lying-in-state," fresh in my memory.

His Rise to Fame.

Most people know the story of Valentino's rise to fame. Born on May 5, 1895, he came of an old Italian family, and his real name was Rodolpho Alphonso Rafaello Peirre Filibert Guglielmo di Valentino d'Antonguolla. He was educated at a military school in Italy, but a strong spirit of adventure sent him, when he was still quite a youth, to America to seek his fortune.

The hardships he endured there, the adventures he had, before he finally gained something of a reputation as a professional dancer, would fill a book. Then he turned his attention to the movies, starting as an extra. He had small roles in "The Married Virgin," "The Big Little Person," "A Delicious Little Devil," "All Night," "A Society Sensation" and "A Rogue's Romance."

He played anything—character roles, heavies or heroes, and later had one or two big parts. But nobody ever seemed to notice him very much until his great chance came in "The Four Horsemen." There was something in that role which established the "Latin Lover" as a big screen favourite. His colourful role as "The Sheik" made his screen supremacy complete, and his popularity has remained, since then, one of the most certain things in the world.



In the courtyard.

The Dance.

Always a Popular Idol.

Even during the length of time that he was absent from the screen, during his unfortunate difference with Famous-Lasky, he remained a popular idol, although the fickle public is not usually so staunch in its affections.

I think he had enough of human vanity in him to be glad he had not dropped out, as so many others have done. However much he resented public interest in his private affairs, he had a certain pride in his fame, and it would have been hard to him to have to stand by, as the years passed, to see others taking his place on the screen as "the ideal lover."

The Dream of His Life.

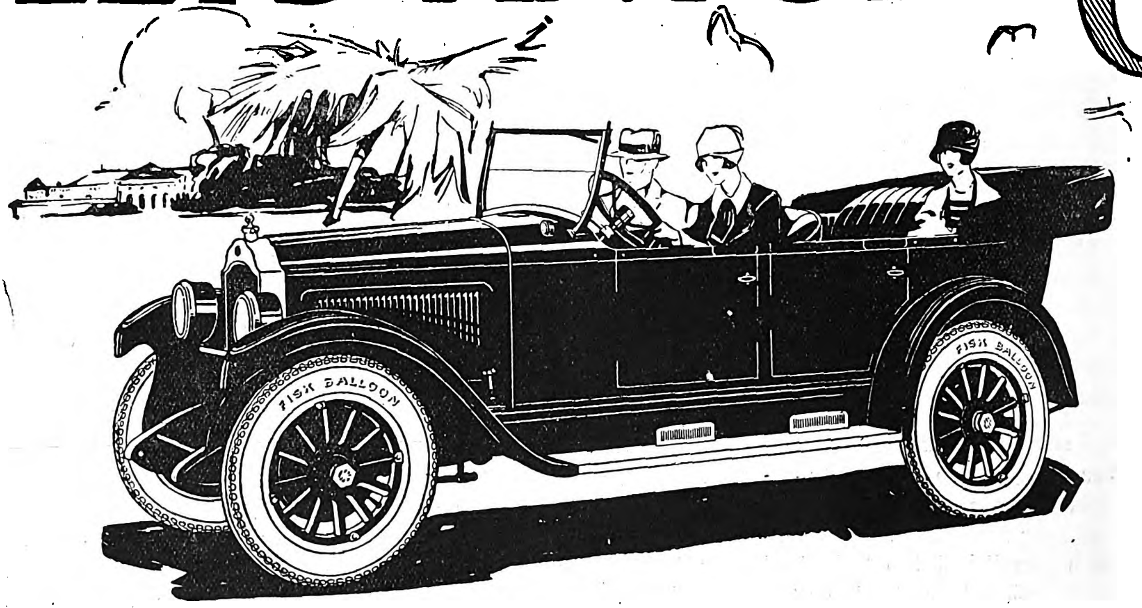
"I would rather retire at the height of my fame, than see it fading away gradually," he used to say. "Nobody can keep on for ever, and I know that, sooner or later, I shall have to stand on one side."

It was the dream of his life to retire before that happened to his native land, where he might live an ordinary life away from the everlasting glare of publicity.

But the dream is dead now, with the man who dreamed it, and it can never be fulfilled.

Only one thing lives on. The shadowy Valentino, he who the public knew, still flits, a pale wraith, across the screen. But even that has subtly changed—for it is a shadow without substance.—*The Picturegoer.*

The new "70" WILLYS-KNIGHT 6



SUPER-EFFICIENCY challenging all cars: Results achieved in actual competitive tests that prove the new "70" Willys-Knight Six outperforms anything ever built of its size, or type, or class!

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It is equipped with positive mechanical 4-wheel brakes. Eight Timken bearings cradle its steering mechanism with the utmost absence of friction. Body designers have out-done themselves in making it a beautiful car. Here is a car that needs no further word from us. Once you have seen it, ridden in it, the car will sell **itself** to you.

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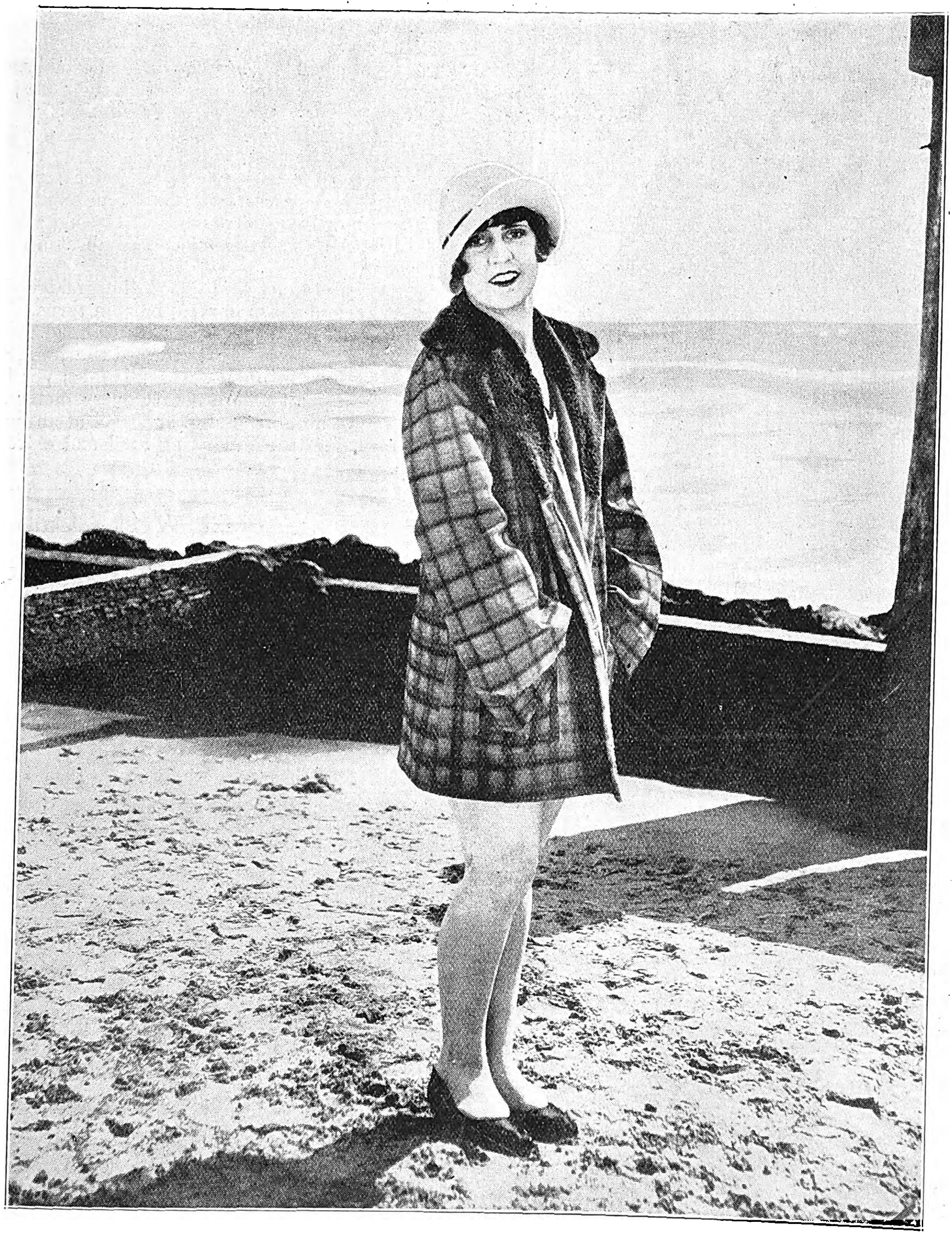


—*or perhaps you prefer the rough check tweed; it's very smart.*

DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

Thecla Hunting, who will appear at the Rinko, Maritzburg, on November 29th.

Jetta Goudal.

Willys-Knight Six "Seventy" Climbs the Cove Mountains with Power and Speed to spare.

Famous Range is Mounted from Starting Speed of 30 Miles per Hour—Lowest Speed Recorded at 26 Miles per Hour.

Famed for its difficult grade, its winding crooks and turns and its steady elevation, the Cove Mountains, the testing field of motor cars in the United States, was defeated recently by a Willys-Knight Six "Seventy," in a brilliant test climb in which a minimum speed of 26 miles per hour was established. It has been a long established belief among motor car manufacturers that if their product successfully surmounted the crest of the summit it would surpass any common difficulty in the world. Thus the "Seventy" was put to the test.

Five adult passengers, as judges, were taken on the climb. The car was operated by an experienced driver, but not a company employee. Starting at the foot of the elevation, the car started the climb at a speed of 30 miles per hour.

It maintained this speed the greater share of the distance, around sharp curves, hairpin turns, sudden elevations and unusually poor sections of the road.

As it mounted higher toward the crest, the lowest speed recorded by the judges was 26 miles per hour. This was made at a point where nearly every motor car is compelled to come to an abrupt stop or travel at an unusually low rate of speed due to the winding road and extreme grade of the road.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING NOVEMBER 29th.

(Subject to Alteration.)

Tivoli, Capetown.—(Opening Wednesday, 1st December.) The Doves, Billy Collier, Les Zenga Freres.
Empire, Johannesburg.—Delysia Stroganoff Ballet, Grosvenor Quartette, Gilbert and Chapman, Tex McLeod, The Littlefields, Donald Stuart, Mantell's Mannikins, Von Dock.
Orpheum, Johannesburg.—Bert Ralton's Band.
Grand, Pretoria.—Wright and Marion, Gus Fowler and Assistants.
Criterion, Benoni.—Edna Maude, Scott Sanders.
Rinko, Maritzburg.—Johnny Moore, Jenny Roy, The Huntings.
Criterion, Durban.—Terpsichore, Zellini and Assistant, Rose Alper.
Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday.) Chris. Richards, Story and Lee.
Vaudette, Kimberley.—(Thursday, Friday, Saturday.) Chris. Richards, Story and Lee.
Apollo, Germiston.—Effie Fellowes, Dalton Sisters.
Empire, Brakpan.—(Friday and Saturday.) Benson Gray, Ted Huxter.
Palace, Vogelfontein.—(Wednesday and Thursday.) Benson Gray.
Vaudette, Krugersdorp.—(Monday and Tuesday.) Benson Gray.
His Majesty's Theatre, Johannesburg.—Guy Bates Post and Dorothy Brunton will present "The Masquerader."
Opera House, Pretoria.—"Mercenary Mary," Musical Comedy Sensation of 1926.
Opera House, Capetown.—1926 Comedy Company in a series of Farcical Comedies.
Standard Theatre, Johannesburg.—Nathan Isaacovitch Company in a new repertoire.

MILKA & VELMA SUCHARD'S CHOCOLATE

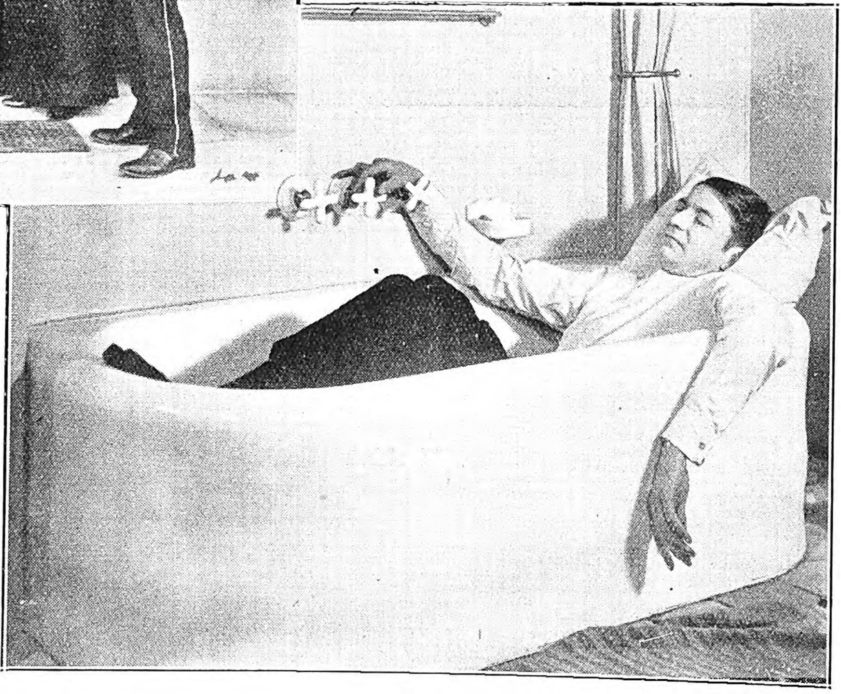
JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

Seven Burglars play "Tag" for a Safe full of Loot.

SCARLET-FEVER

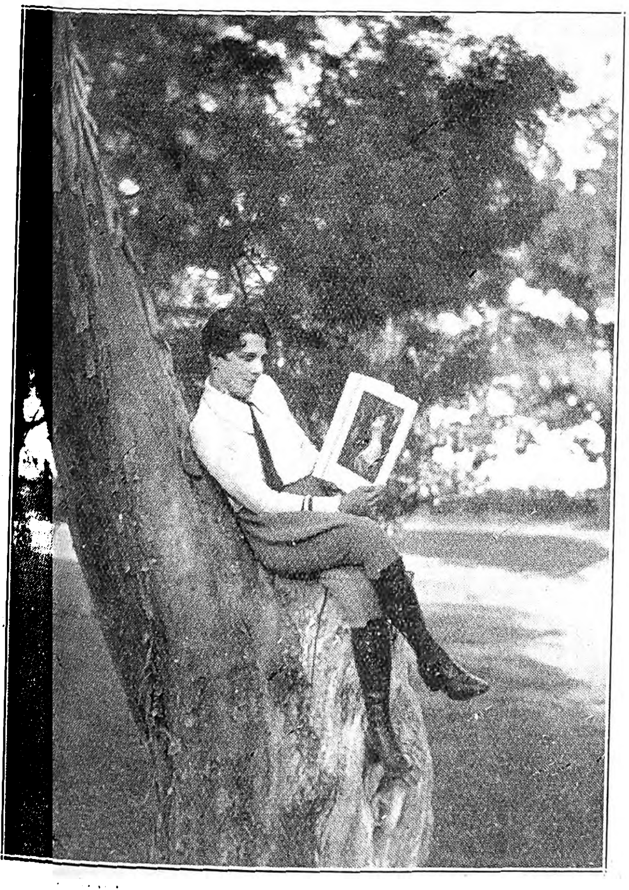
"Entrance, by your leave."

He was a crook and she was a crook, but they thought the others were not. He played butler and she played maid, and tried to get out with the loot. But the sanctimonious old master of the crooked household and his gentle old wife had their eyes on the safe as well . . . . and then a fake physician quarantined them all for scarlet fever! Do see "Seven Sinners," coming to Wolfram's Bioscope, Capetown, on December 2nd, 3rd and 4th.



Good-night."

Donald Frankau has just produced a revue "Come on, Everybody," for which invitations were issued and accepted by a notable gathering. The entire cast wear black and white costumes which, says our Frankau, "is emblematic—not only of the *spirit* in which the show is played but, too, there is nothing *blue* in it, but that *contrast* is the essential element."



"*Lots of fun to run through a magazine and suddenly stumble upon a full-page picture of yourself,*" *says Leatrice Joy.*

GARLICK'S
Cape Town,
The Centre for
MILWAUKEE
Holeproof Hose.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET

Pamela Passes.

London, 28th October, 1926.

Mes braves, my first piece of news is going to disappoint you, astronomically, at any rate.

On Mars.

Last night, Mars being a mere forty-two millions of miles away from us, everybody expected that the planet of war would communicate with us. I think the general idea was that the Martians would climb to roof and chimney and wave flags vigorously. Martian lads would blow kisses to earth maidens. Long paper streamers would be strung from star to star. There would be messages such as one hears at the farewells of out-going ships.

"Have you got your handkerchief?"

"Give my love to Albert!"

"Don't forget to write!"

No such Luck.

You know the kind of thing. And from behind our telescopes and wireless sets we, too, would wave giddy hands to those others up there. There was no sixpenny three-valve sets (procurable at Woolworths) which was not tuned up last night in the hope of hearing something from Mars. The proceeding seemed to me a trifle too curious. I know just how the Martians would have felt at being spied on.

Can You Believe It.

One man actually sent off a message to Mars at the post office—a long message at the cost of one and sixpence a word. Had I been the Postmaster-General I'd have thought it a shame to take the money.

An Aerodrome in Hyde Park.

There is some talk of erecting an aerodrome in Hyde Park. That will be something new for the artistic folk to talk about now that the trouble over Rima has died down and the birds can bath in the stone trough at the feet of their goddess of peace. But this aerodrome, look you, is to be thoroughly select. It is designed to accommodate the little one-seater planes of busy people who will fly to London from the country every day instead of coming by train. They will leave their planes there and take 'bus or taxi to the city and return through the air at night. There are also to be taxiplanes. These will stand in a long winged row beside the aerodrome and you will hail them as you do a common street taxi.

"Drive to Edinburgh—as quickly as possible. I must be there for lunch!" you will say. Then down will go the little flag over the moter and up will go the little wings of the plane, and before you can speak you'll be over the Lake Country and on the way to scenting a grilled Edinburgh bone.

Chaperones Back Again.

In England we are not digging underground, but we are certainly going back to the dark ages in other respects. A new set of rules has been brought out at Oxford for the female undergraduates. They are to have chaperones again, if you please. "Undergraduates imagine that they are grown up and must be taught that they are not," say the powers. Lumme! if an undergraduate (of either sex) is not grown up I don't know who is. They are the surest people in the world. They know all about everything. They are terrifyingly wise. They speak with authority on every subject under the sun. They are supercilious and condescending towards the professors—and indeed, beside such *savoir-faire* and knowledge, the professors seem mere babes without teeth. Of course, the question now arises: "Where are the chaperones to be had?" For truly, the people who would, a generation ago, have been classed as of chaperoning age, are now so busy being young and modern that they would resent the charge. Even if she be bald and toothless, no self-respecting woman would allow herself to be called a chaperone nowadays. She is far too skittish. I foresee that the professors themselves will have to act in that capacity and march round Oxford with strings of undergraduates clinging to the folds of their gowns.

Big Ben is not very well.

He has a crack right in the middle of his round, jolly face. But kindly doctors of clocks are filling it up with putty and it will be long before the dear lad is even middle aged. And he still speaks with a lovely mellow voice.

MUIZENBERG'S NEW ENTERPRISE.
REGENCY COURT HOTEL
TEA ROOMS AND RESTAURANT.
Right on the sea. From your bedroom to the surf.
Dainty and well furnished self-contained Flats.
Double and Single Rooms. Offers to intending
visitors superior and perfect accommodation and
cuisine. . . . . Home comforts and privacy.
Inclusive Terms.
T. MARKS, CATERER AND PROPRIETOR,
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'PHONE 110 (Next to Theatre).

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

' was outside Liberty's this morning,

vhen eleven o'clock struck. I saw the most engaging olourful battle that ever existed outside the pages of a airy book. In a little minareted tower at the front of iberty's building stands a small St. George on horseback, littering splendidly, and a small green dragon with the eddest mouth and the whitest teeth. As the hour began o chime the dragon fled with St. George in eager pursuit, word in rest, horse very prancy. Round and round they vent as the hour chimed. And then, as the strokes fell nusically upon the air, St. George caught up with the nonster and delivered eleven terrible thrusts into the most ender part of the dragon's anatomy. He died a horrible leath, but it did not make me sad, for I knew that in the ollowing hour he would recuperate marvellously and be eady to be slain once more when twelve o'clock came round.

'o hear Kreisler play the other night.

I have no words. He was all and so much more than [had hoped. I did not see the man—I only heard the voice, magical, haunting, quivering with beauty. But the audience almost spoilt the effect. It simply refused to move at the end of the concert. It clamoured for more and more. I cannot say it was different from others, for I never knew a concert audience that did not yell for twice its money's worth. At last, Kreisler came out again and positively refused to play. Lights were turned down and the audience had to grope its way through a dusky auditorium that still quivered to the music it had heard. It would be so nice to go to a concert where there are no other people. But I suppose that could not be arranged.

The International Beauty Ball.

It fizzled out like a dead match the other night. The ambulance attendants, firemen, policemen, cooks and waitresses—all engaged in expectation of an enormous crowd—far outnumbered the dancers. England is less keen to see her beauties than the promoters of the ball imagined. The walls were lined with a sullen mob of beauties who were horribly disappointed at having nobody but the judges and their parents and friends to remark upon their good points. The dancing was excruciatingly funny.

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An intimate glimpse of Harry Carey, film star. His home is cared for by tribesmen of the Navojo Indians, and his ranch and trading post are said to be very prosperous.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

Google

Racing Notes.

By "Observer."

Sir Abe Bailey, Sir David Harris, Mr. S. B. Joel and Dr. N. Kanin are on the incoming mail-boat, due to arrive at Capetown on Monday.

C. Westwater, whose injuries at the last Germiston meeting included the loss of the thumb of his right hand, has recovered sufficiently to leave the General Hospital, but it will be some time before he can resume riding.

On Friday last it looked as if the much expected seasonal rains were about to set in. But they did not, and trainers are in consequence faced with the problem of having to sacrifice condition for soundness as far as their better class horses are concerned for the forthcoming Summer Meeting.

Knightlow has arrived from Capetown and gone into George Weale's stable at Turffontein, but Mr. M. Purwitsky's other Summer Handicap candidate, Mountain Guide, is not making the trip. No doubt, "Paddy" did not fancy the weight allotted his Suburban Handicap winner, who seemed to be given a trifle more than he had earned.

Up to the time of writing, Benedictine and Asteroid II. are the only withdrawals from the Johannesburg Summer Handicap, and there are several others who will not survive the final acceptance, which falls due on Thursday, December 2. On that day and date entries close for the Merchants, Goldfields, and Transvaal Handicaps and the Champion Stakes.

A sub-committee of three of the Germiston Sporting Club stewards have commenced their enquiry into the recent accident to C. Westwater. All the jockeys who rode in the race were called upon to give evidence; also some of the officials of the Germiston Sporting Club. What with the assistance of the new advisory expert, plus their own "advisory," the stewards of the Germiston Sporting Club should be able to sift the matter to the bottom and apportion the blame to the offender, if there was one.

A profit of £347 8s. 3d. was made on the Wednesday meeting at Auckland Park, which was a "benefit" affair in aid of the Benevolent Fund of the Transvaal Owners and Trainers Association. This was after a sum of £458 6s. 9d. had been deducted as Government taxation, which, to say the least, seems an unfair division and goes to show how unfairly racing is being taxed out of existence in the Transvaal.

On Monday last there was a seemingly genuine move to back Illustrious for the Summer Handicap, but bookmakers drew in their horns so quickly that the commission could not be placed. All the same, Illustrious was rushed to the top of the boards, and seemingly Fred Murray will have to be prepared to accept a short average price about his horse in this or any other race for which he wants to back him.

On Saturday, at Benoni, Fare-Thee-Well won the third race of his career and survived his second objection for boring and interference. On the first of these occasions the happening was at a Pony and Galloway meeting, and Fare-Thee-Well was lucky to retain the race, just as much as E. Jacobie, who rode him, was unlucky in being made the scapegoat and fined £25 for "careless" riding. There was not the semblance of carelessness about the riding of Jacobie, who was doing his prepared best to keep the erratic gelding to a straight course, and, seemingly, this is next to impossible when pressure has to be employed. On Saturday, Jacobie again rode Fare-Thee-Well, and, almost from barrier rise, he was in trouble trying to keep him from boring away to the left. That Fare-Thee-Well did not keep a straight course cannot be denied, and that he interfered several times, and twice badly, with Paper Chase was the expressed opinion of many good judges. Yet when the much-expected objection was lodged, it was thrown out by the stewards, after they had taken outside evidence, including some of their own officials. Some people are now wondering if the advisory expert failed to see what took place during the running of the race.

Auckland Park Racing Club are holding a meeting on Saturday. A card of eight events is being put forward, and the double tote is on the fifth and sixth races. The following should run well, provided they survive the acceptances:—

12.40 p.m.—Maiden Handicap (D). Five furlongs.
1, Campus; 2, Goodwill; 3, The Wilk.
1.30 p.m.—Rossmore Handicap (D). Five furlongs.
1, Nathan; 2, Cardinal's Queen; 3, Earl Trenton.
2.0 p.m.—Auckland Park Handicap (C). Seven furlongs.
1, Pandron; 2, Difficult; 3, June.
2.40 p.m.—Rossmore Handicap (A). Six furlongs.
1, Asteroid II.; 2, Jack in the Green II.; 3, Bold Winkfield.
3.20 p.m.—Auckland Park Handicap (A). 1¼ miles.
1, Catalan; 2, Devilry; 3, Attar of Roses II.
4.0 p.m.—Rossmore Handicap (B). Five furlongs.
1, Incomparable; 2, Rural Fellow; 3, Miss Unicorn.
4.40 p.m.—Auckland Park Handicap (B). One mile.
1, Hope On; 2, Hawk's Eye; 3, Dispatch.
5.20 p.m.—Rossmore Handicap (C). Six furlongs.
1, Cargire; 2, Pontoon; 3, King Sol.

Following are the weights for the

JOHANNESBURG SUMMER HANDICAP, value £4,000, of which £650 to the second and £350 to the third. 1¼ miles. Run Saturday, December 18. First acceptance November 25. Final acceptance, Thursday, December 2.

		st.	lb.
Bird of Prey	(W. L. Randall)	9	8
Knightlow	(M. Purwitsky)	8	5
Jubilant II.	(W. L. Randall)	8	4
Vibration	(W. W. Pickering)	8	4
Hampton Court	(J. Weir)	8	2
Moosme	(J. Jamiesom)	8	0
Poldemere	(G. S. Ennion)	8	0
Illustrious	(F. W. Murray)	7	12
Polinique	(S. G. Reynolds)	7	12
Mountain Guide	(M. Purwitsky)	7	12
Sun Lad	(W. L. Randall)	7	9
Francois	(J. Simpson)	7	9
Cardinal's Hope	(J. Simpson)	7	6
Silver King	(G. S. Weale)	7	5
View Holloa	(D. Jones)	7	4
Warren Lodge	(W. L. Randall)	7	4
Desert Gold	(D. Jones)	7	3
Surprise Sauce	(A. Rowe)	7	0
Classicus	(A. D. Herbert)	6	13
Channel Isle	(A. H. Myers)	6	11
Figaro	(F. W. Murray)	6	9
Elegant	(J. Duval)	6	8
Admiral	(A. Rowe)	6	6
Full Dress	(A. E. Passmore)	6	6
Ostentation	(A. H. Myers)	6	3
Kherifend	(J. McKnight)	6	2
Earley	(W. W. Pickering)	6	1
Poly Rose II.	(J. Gard)	6	1
Attar of Roses II.	(W. W. Pickering)	6	0
Claudius II.	(J. Gard)	6	0
Hope On	(J. Duval)	6	0

Scratched.

Benedictine	(W. L. Randall)	7	0
Asteroid II.	(W. W. Pickering)	6	6

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STAGE & CINEMA

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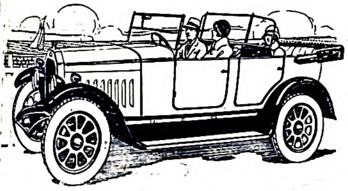
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STAGE & CINEMA.

VOL. XX. No. 592. WEDNESDAY, DECEMBER 1ST, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Terpsichore, the famous dancer, who will appear at the Rinko, Maritzburg, on December 6th.

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"The Bad Man."

It is with genuine regret that we are unable to write our impressions of "The Bad Man" for this week's issue of the *S.A. Pictorial*, as the play is only to be produced at His Majesty's Theatre, Johannesburg, to-morrow evening, December 2nd, so we must perforce wait until the following week.

One looks forward, as a school child looks forward to a long-awaited treat, to each of Mr. Post's productions, for he invests his characters with such life that they become dear and recognised friends in the somewhat drabness of one's everyday life—little intimate glimpses into other worlds, other thoughts.

So we look forward to seeing him as the swaggering, rollicking "Pancho Lopez," the Mexican bandit. Dorothy Brunton, captivating and charming, will be "Lucia Pell," and principal parts will be taken by Harold Moran, "Red Giddings"; Ashton Jarry, "Henry Smith"; Eric Maxon, "Gilbert Jones"; Gerald Pring, "Morgan Pell" (a financier); Winnington Barnes, "Jasper Hardy"; Cecil Haines, "Angela Hardy" (his daughter); Dennis Cardan, "Pedro" (Lopez's lieutenant); and Wilton Dougherty, "Alvarez" (bandit).

The Empire.

There are so many items on the Empire programme this week which have my most sincere admiration, so many clever things so quietly and easily done.

Splendid Exercise This.

Take the Littlefields, who open the show, and their wonderful wire walking. A miracle of balance.

Filet Laces.

Esther Valey, who comes next, works in a lovely set, all filet laces, black tree trunks hung with Chinese lanterns against a vivid sky, and gowns that dazzle. The first, a hip gown of reseda green georgette, the full skirt standing stiffly out and having many tiny frills of georgette, coloured like a rainbow and edged with ribbons.

A Tip for the Ladies.

Then came a charming "principal boy" creation of white satin studded with diamante daisies with golden hearts, and last, ladies, it's a real tip for you if you watch closely, the same gown, its train wrapped round, makes a wonderful evening frock. And Esther sings "Long, long ago," "Sometime" and "I'll climb the highest mountains" very sweetly.

Two Lads and their Songs.

Manny Gilbert and Billy Chapman are old favourites from their last visit here, and their audiences have not forgotten them, and, in the manner of Johannesburg, when they like an act, work them almost to a standstill. "De Monk, he die," is still a popular number, and others that elicited great applause were "Let's all go to Mary's house," "Red, red robin," "Earthenware" and "How's your folks and my folks," with a dance by the irrepressible Manny. And personality is the keynote of the act.

Pretty Girls.

The Grosvenor Quartette are a bevy of pretty women in charming gowns, who play and sing delightfully. Naomi Rosalie, the violinist; Rita Sharpe, the 'cellist; Yvonne Block, the pianist, and Edris Coombs, the soprano. Among their numbers were "At peace with the world," "When love comes stealing in your heart," "Moonlight and roses," "Wonderful valley of love" and "For you alone."

The Elongated One.

Donald Stuart, a new comer on the bill, does quick fire comedy magic, and does it to an accompaniment of weird movements and clever comedy patter that fairly brought the house down. Such fooling has been seen before on many stages, but here it is set before you in such an original and mirth-provoking form that you can't resist it. And laughter is the tonic we all need. But, Donald, pray, don't destroy the illusion your weird, cheery personality has created, by removing your wig at the end. Let us take your memory away with us as we see you during your act.

La Revue de la Danse.

In its third week, nothing remains to be written about this fine ballet with its chic setting and original items. Through eight items, Iris Delysia, Vera Tamarowski, Leonid and Alfred Stroganoff were, as usual, heartily applauded.

Paper and Crayons.

Von Dock is the second new act this week and, walking on to a quiet house, after his first lightning sketch, done with his left hand by the way, was applauded long and loud. He is a very clever caricaturist, with a strong sense of humour that infects his audiences.

The Mannikins.

And so to the end, where Mantell's Mannikins held the audience, although the witching hour when the fairy cock crows for midnight was not far off. In their fourth week, the Mannikins are more popular than ever.

As an Extra.

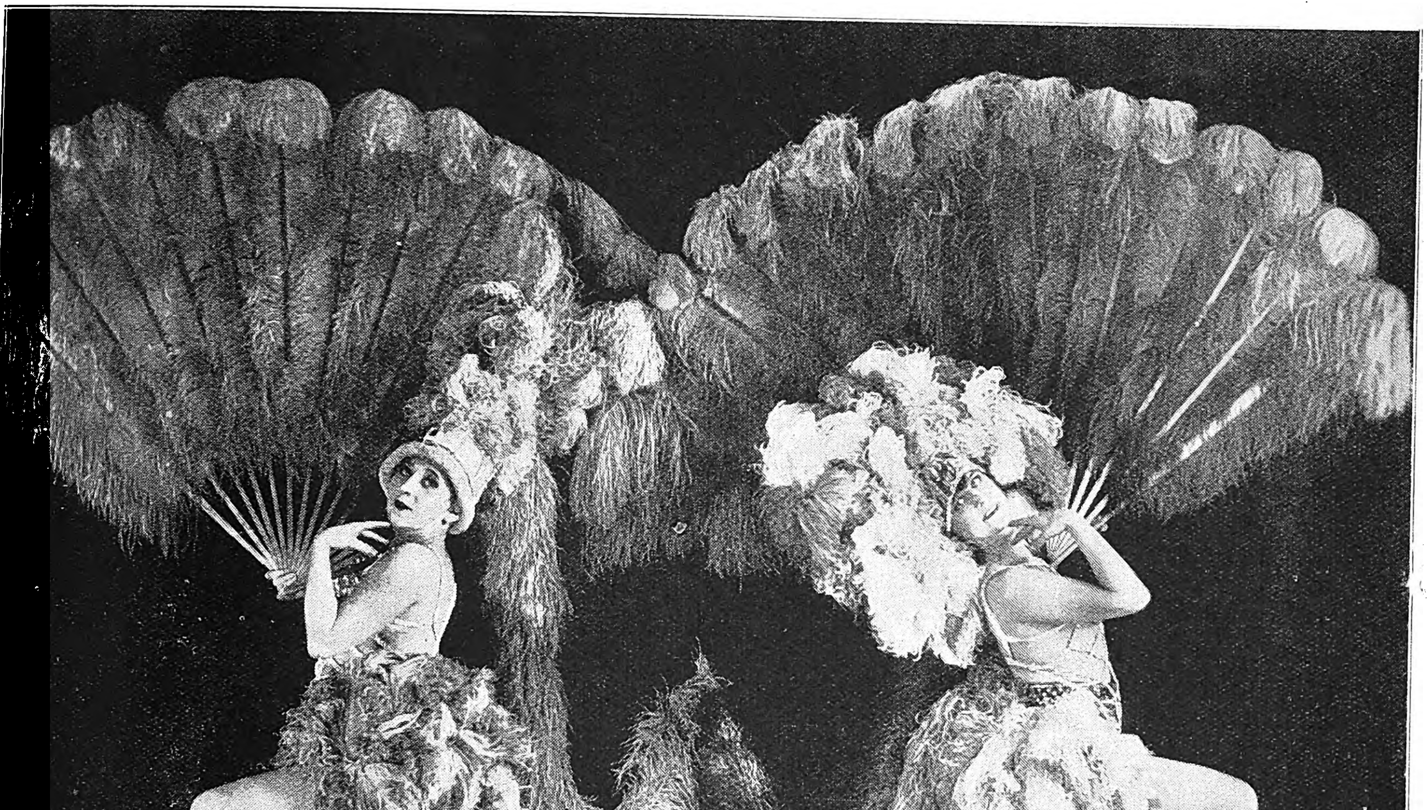
There was a surprise for Empire patrons on Monday evening, by the interpolation of the "Chequers," a trio of young men with "Harold Lloyd" glasses and plenty of checks, who played jazz music till your feet tingled, the violinist putting over some fine straight numbers, and the drummer singing the choruses. They had a wonderful reception.

And so, as Pepys hath it, to bed, after an evening well spent.

C.R.

Horace Hodges.

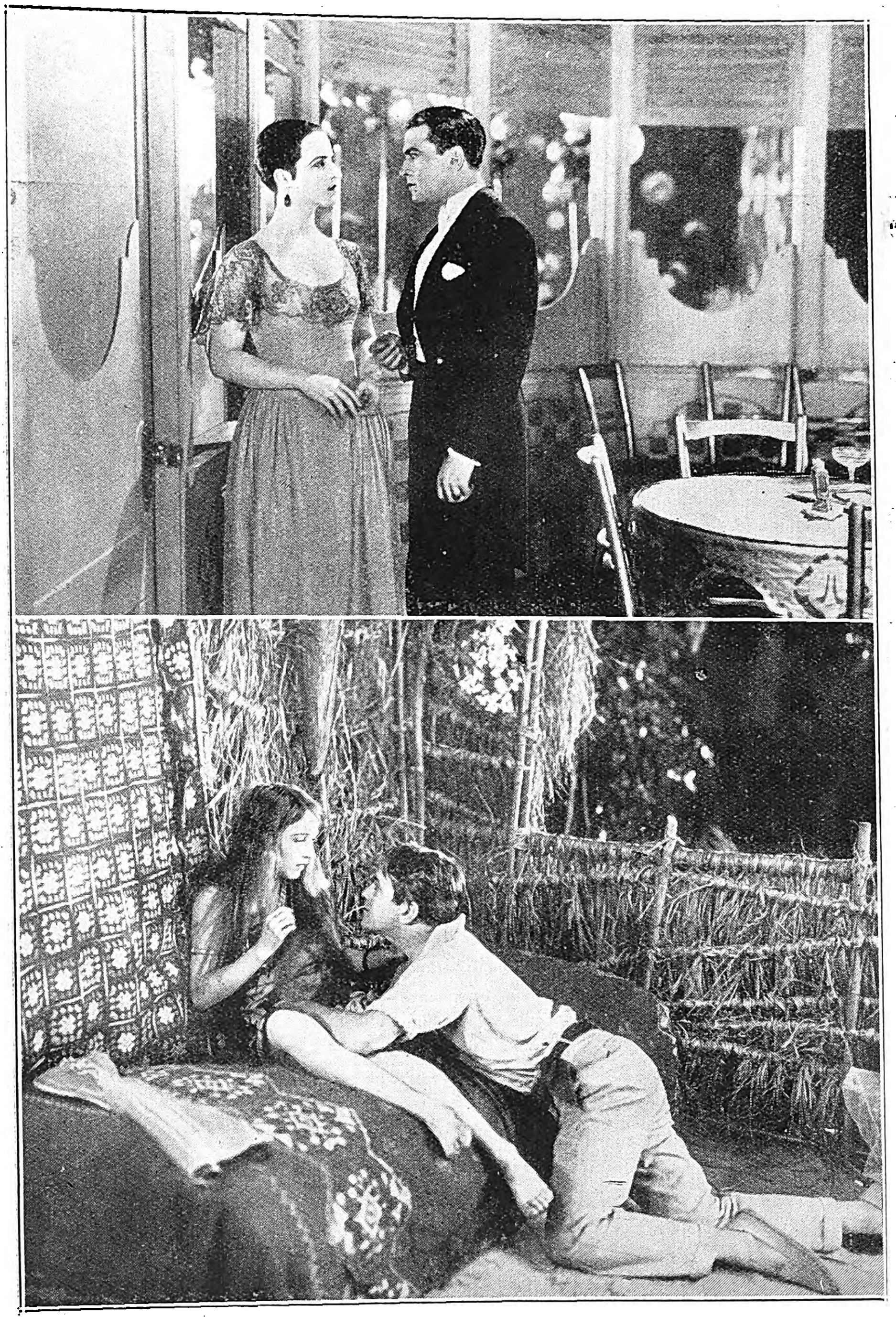
The famous actor, in a letter to a friend this week, sends greetings to all South African friends. Mr. Hodges is very desirous of again visiting this country, but his Home engagements will not permit him to leave London at present. Some day, soon, however, he hopes to be able to again bow his acknowledgments to the audiences in the "land of sunshine," of whom he retains the warmest memories.



Some of the wonderful feather gowns worn by Iris Delysia (left) and Vera Tamarowska (right) in "La Revue de la Danse," coming to the Orpheum, Johannesburg, on December 6th, after a very successful season at the Empire.

[Photo: Leon Levson.

JANE PLOTZ STUDIO—PHONE NO. 3378 CENTRAL.



Aflame with the Fire of Genius.

These two pictures are from "Soul Fire," coming to the Bijou, Johannesburg, on December 6th for a week. This is the story, my friends:

Leaving his father, who wishes him to go into business, Eric Fane wanders round the world in an effort to compose the great music he believes is in him. After adventures in Paris and Port Said, he gets to the South Sea Islands, finds peace with a woman, Teita, whom he loves. Here his soul finds expression, but on his wedding eve he sees the white spot of leprosy on her shoulder. He sends for the settlement doctor. Teita learns the truth, is about to kill herself, and is rescued in time by Eric. The doctor diagnoses a slight tropical complaint, and not leprosy. Eric turns his adventure into a symphony and is heralded as a genius.

Next Week's Calls.

Tour List for Week Commencing December 6th.

Tivoli, Capetown.—(Opening Wednesday, December 8th) Les Zenga Freres, Billy Collier, Grosvenor Quartette, Van Dock, Scott Sanders, Chris. Richards, Dalton Sisters.

Empire, Johannesburg.—"Mercenary Mary." First week.

Orpheum, Johannesburg.—Delysia Stroganoff Ballet, Gilbert and Chapman.

Grand, Pretoria.—Bert Ralton's Band.

Criterion, Benoni.—Gus. Fowler and Assistants, Effie Fellowes, Ted Huxter.

Rinko, Maritzburg.—Terpsichore, Benson Gray.

Criterion, Durban.—Daisy Wood, Donald Stuart, Daly Sisters and Marr.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Wright and Marion, The Littlefields.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Wright and Marion, The Littlefields.

Apollo, Germiston.—Edna Maude, The Huntings.

Vaudette, Krugersdorp.—(Monday and Tuesday) Story and Lee, Zellini and Assistant.

Palace, Vogelfontein.—(Wednesday and Thursday) Story and Lee, Zellini and Assistant.

Empire, Brakpan.—(Friday and Saturday) Story and Lee, Zellini and Assistant.

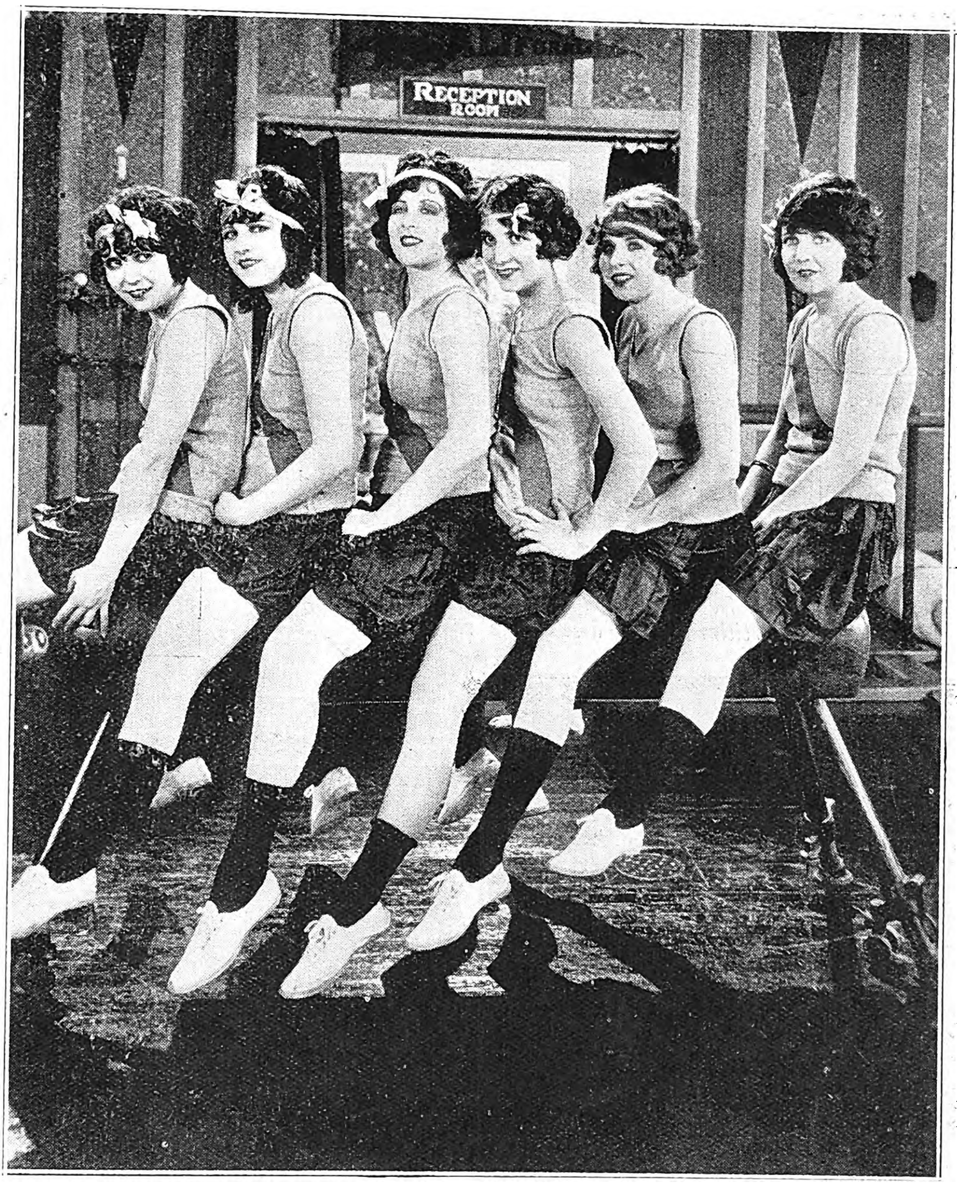
Palace, Bulawayo.—(December 7th to 11th) Johnny Moore, Jenny Roy, Mantell's Mannikins, Esther Valey.

His Majesty's, Johannesburg.—Guy Bates Post and Dorothy Brunton in "The Bad Man."

Opera House, Capetown.—1926 Comedy Company in a series of Farcical Comedies.

"Great Gran' Papa."

The old gentleman looks round the corner at the pretty girls on his left. He's become quite accustomed to them in "Mercenary Mary," and now he is wondering which one of them is Rose Lee, the pretty Mack Sennett Beauty, who is appearing at the Vaudette, Krugersdorp, on December 6th and 7th, and the Palace, Vogelfontein, on the 8th and 9th, and the Empire Brakpan, on the 10th and 11th, together with her partner, Mr. Story. To tell you a secret, Rose is the third young lady from the front.



"Ride a cock horse."

A scene from "Siege," at Wolfram's Bioscope, Capetown, on December 9th, 10th and 11th.

"Oh What a Nurse!"

Syd Chaplin will be seen in this laughter-provoking comedy at the Standard Theatre, Johannesburg, on Dec. 2nd, 3rd and 4th. It will give you a real evening's amusement.

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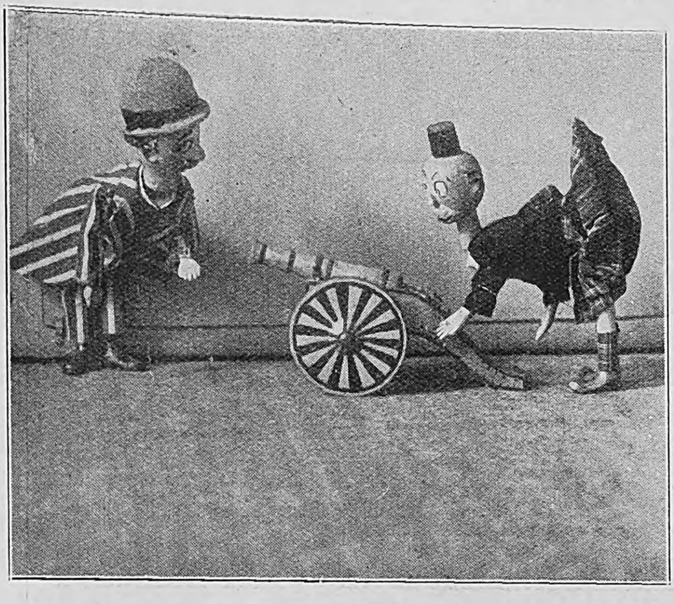
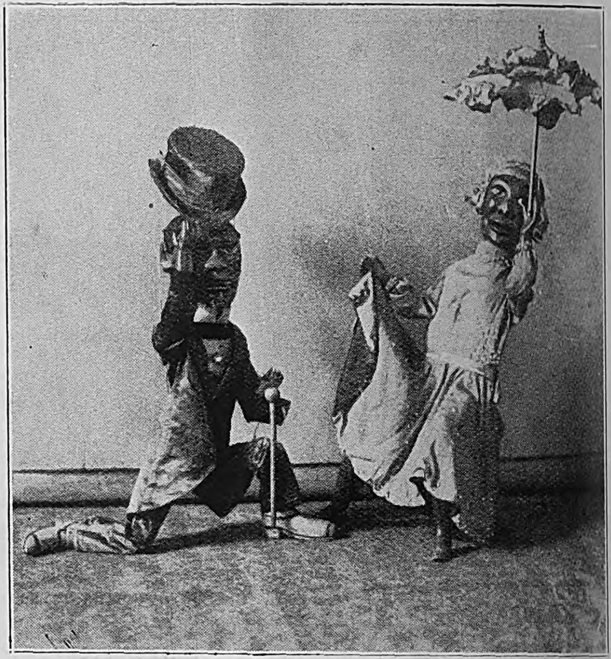
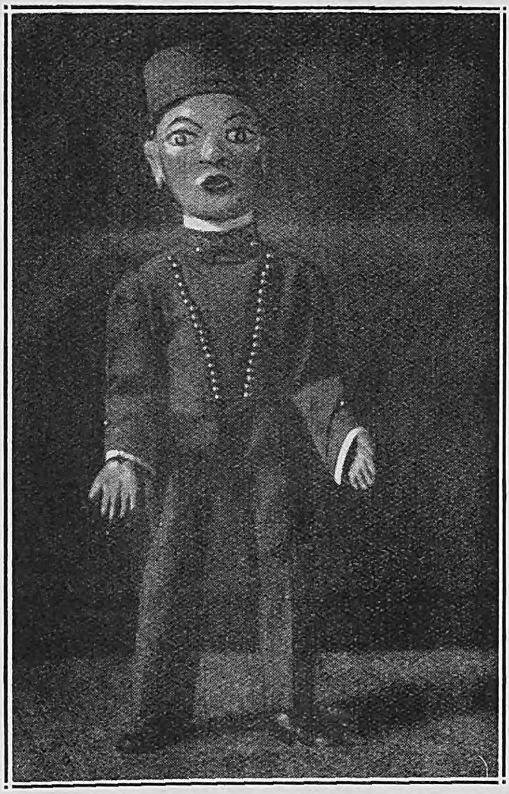


Ben Turpin and Scotty Hooligan experimenting with heavy artillery with disastrous results.



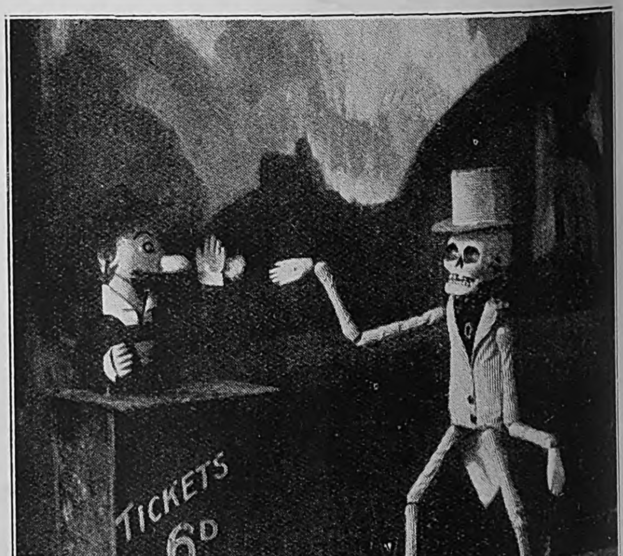
Coke and Cole, doing a song and dance act.



Billy, the buttons.

A. R. Johnson.

L. B. Ayres Mantell.
[*Photos: Leon Levson.*



Skeleto—the horrible result of cigarette smoking—a freak in miniature.

Matador Teasum and Toreador Sticken, Bull Fighters.

MANTELL'S MANNIKINS OPENING AT THE PALACE, BULAWAYO, DECEMBER 7th—11th.

"No honeymoon ride."

At the Orpheum.

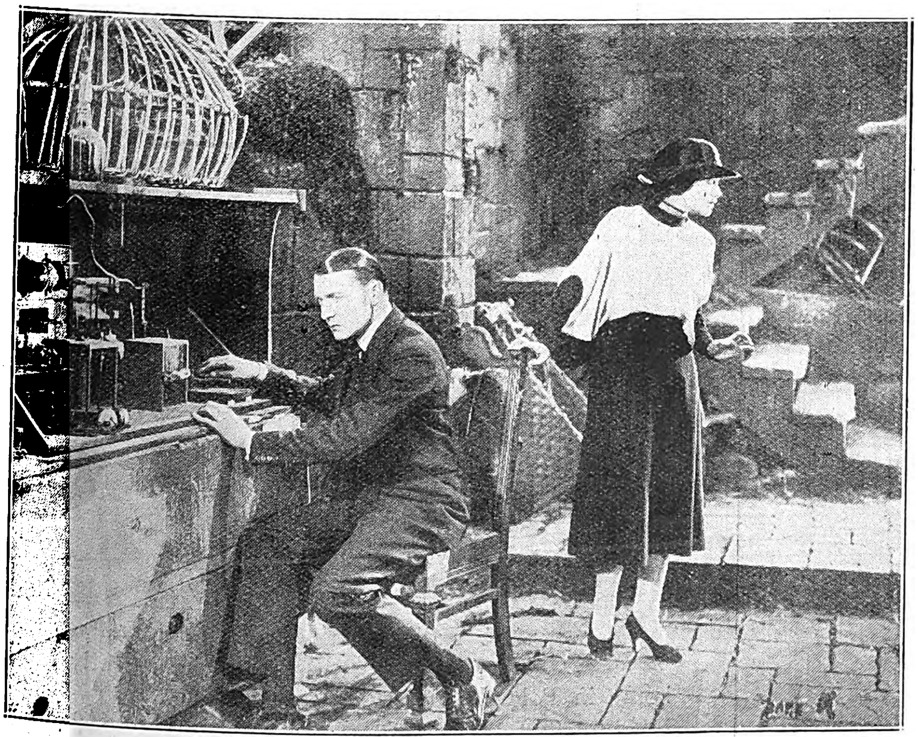
Reginald Denny becomes the "pioneer" of the open road in "California Straight Ahead," coming to the Orpheum, Johannesburg, on December 6th.

In this picture, Denny sets forth for a motor trip across the continent in an elaborately constructed trailer. The trailer had been built for his honeymoon, but the honeymoon didn't come off, because he showed up late for his wedding, and his bride wouldn't marry him because she thought he'd been drinking.

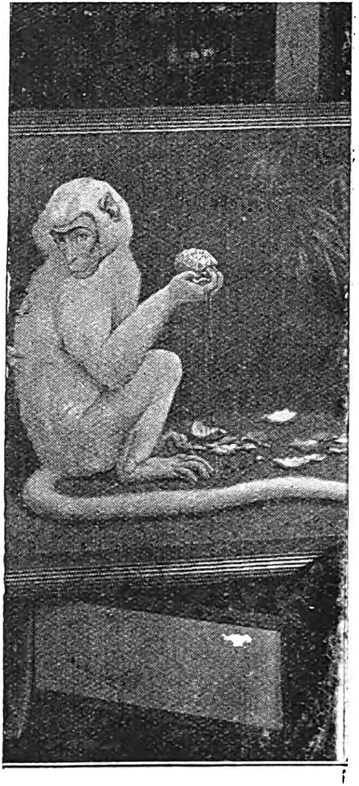
That starts Denny off on a picture packed full of strange situations, mishaps, adventures, thrills and laughs, which makes "California Straight Ahead" one of the funniest light comedies of the season.

Though the motor trip and the attendant adventures may be a bit more stirring than the usual tourist's journey, at least more people would be tempted to set forth in the automobiles if they were sure of going through all the things Denny did.

PICTURES FROM THE FILMS.



A scene from "Three Faces East," at the Alhambra, Capetown, on December 6th.



"The White Monkey" will be screened at the Carlton Bioscope, Johannesburg, on December 9th, 10th and 11th.

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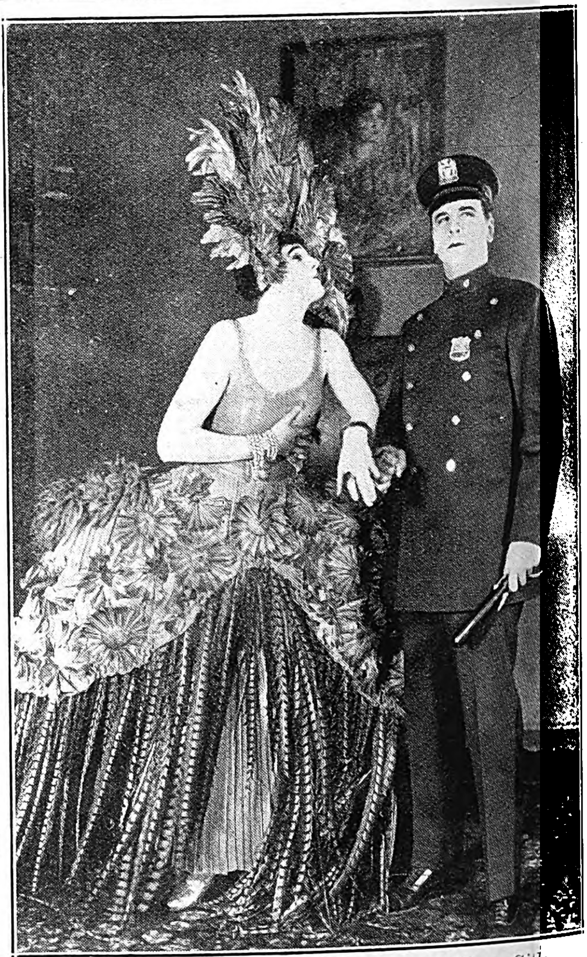
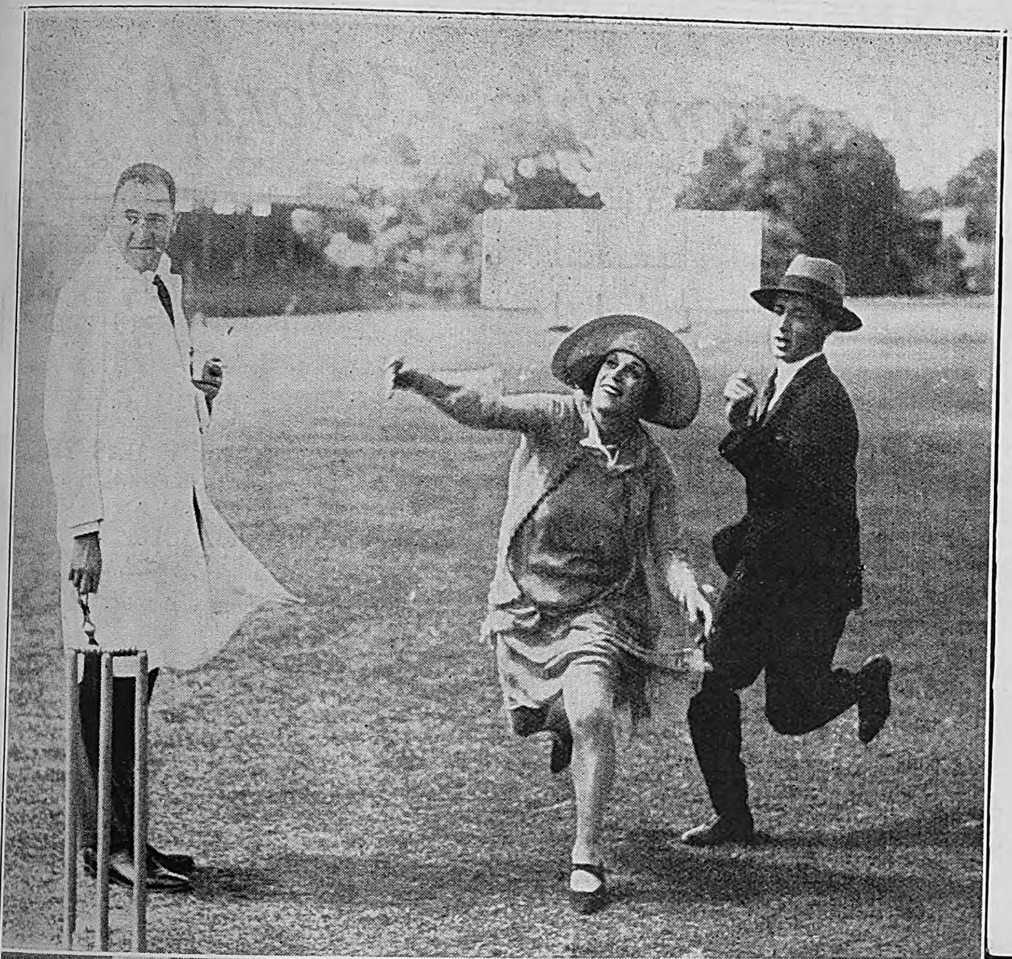


Countess Felicia Drenova and Milton Sills.

The Countess Felicia Drenova, who recently left her home in Poland in quest of fame and fortune through the medium of the silver sheet. The Countess made her way through Russia and Japan to the Pacific coast of America, and thence to Chicago, where she played in a Polish theatre for a time. From there she went to New York, and was immediately taken on in the film, "The Making of O'Malley," coming to the Grand Bioscope, Capetown, on December 9th, 10th and 11th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.



While at Capetown, the "Mercenary Mary" company indulge in a cricket match, and "Mary" (Irene Shamrock) bowls the first ball.

Photos: T. Blyth Clayton.

"Mercenary Mary" makes a welcome reappearance at the Empire, Johannesburg, next Monday, December 6th.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

The Fashionable World

TO-DAY ALL THE FASHIONABLE WORLD IS TALKING ABOUT THE NEW PROCESS OF PERMANENT WAVING WHICH IS RAPIDLY SUPPLANTING THE LESS EFFICIENT, LESS SAFE AND LESS COMFORTABLE METHODS. . . . . THE TOTAL PERFECTION OF A LADY'S APPEARANCE, WHICH IS PERHAPS DETERMINED LARGELY BY THEIR DRESS, IS GIVEN THE FINISHING TOUCH BY HER COIFFURE. . . THE BEAUTY OF A WOMAN'S HAIR DEPENDS A GREAT DEAL ON THE WAY IT IS PERMANENTLY WAVED, AND THE MOST FASHIONABLE WOMEN HAVE DEFINITELY PROCLAIMED THAT THE

"PURE STEAM"

PROCESS OF PERMANENT WAVING IS THE MOST PERFECT PROCESS SCIENCE HAS YET DEVISED . . . .

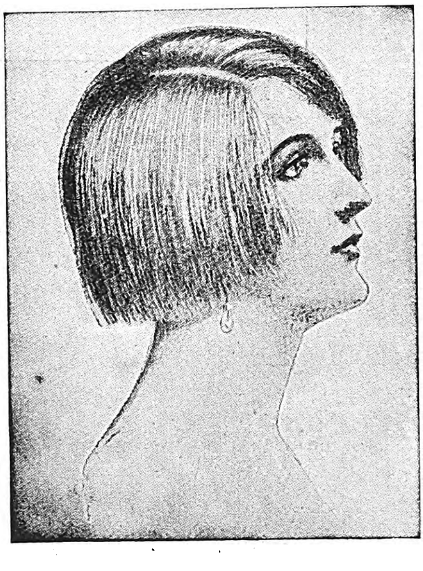
Why the Pure Steam Process is so superior to all others

The combination of materials which go to make up the steam spool in use are HARMLESS to the most delicate Hair or Scalp, and may be used with confidence on NATURAL, WHITE, BLEACHED or DYED hair. It employs no ELECTRICITY, GAS or SPIRIT HEATING.

It produces only pure steam vapour, and has no other chemical action on the hair.

It ensures PERFECT RESULTS every time without difficulty or DANGER. It is absolutely Safe.

The "Pure Steam" Process creates a new era in PERMANENT WAVING. It has been adopted by leading Hairdressers in PARIS, LONDON and AMERICA. It has been the subject of over two years' continuous experiments, during which time it has been put through the most exacting and rigorous tests for SAFETY and HARMLESSNESS, both in the Hair and Scalp. . . . .

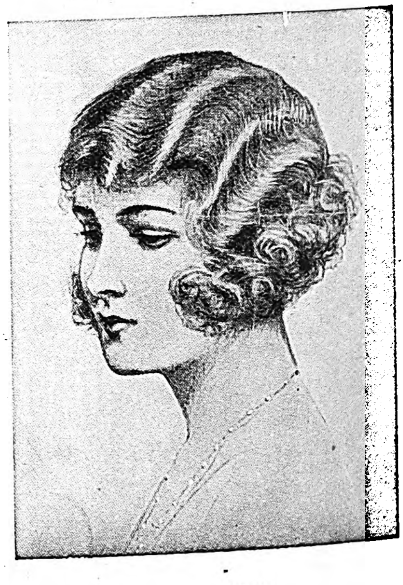


BEFORE.

THE "PURE STEAM" PROCESS HAS BEEN ADOPTED BY THE FRENCH HAIRDRESSING SALOONS LTD., AND SPECIALISTS ARE AVAILABLE FOR THIS TREATMENT. LADIES WHO HAVE BEEN TREATED BY US ARE UNANIMOUS IN THEIR PRAISES AND ARE CAPTIVATED BY THE CHARMING RESULTS OBTAINED.

OUR CHARGES:

SIDE CURLS only from	...	£2 2 0
HALF HEAD ,,	....	4 4 0
WHOLE HEAD ,,	..	6 6 0



AFTER.

THE LATEST FROM PARIS

The latest scientific discovery in HAIR-TINTING comes from Paris. An eminent Parisian Doctor discovered what is now known as COQUINE-RAPID, a reliable and Safe remedy for Hair-tinting. There is now no necessity to *look* old, no matter how old you may be, COQUINE-RAPID restores GREY HAIR to its natural colour in the brief space of 15 minutes. There are 18 distinct shades of COQUINE-RAPID, and it is quite simple to use in the privacy of your own Home. It is SAFE, NATURAL, PERMANENT, and GUARANTEED HARMLESS. It not only restores the natural colour of the hair, it has the added quality of preserving the texture of the hair, gives it the incomparable charm of Freshness and Softness. THE FRENCH HAIRDRESSING SALOONS, LTD., are the Sole Agents in South Africa for COQUINE-RAPID, and SPECIALISTS are at the service of Ladies (and Gentlemen, too). Treatment of LADY'S WHOLE HEAD (Shingled) from 30/-. Gentlemen, from 21/-. Trial set of two bottles, for Home use, with full directions, 7/6.

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JOHANNESBURG'S LEADING HAIRDRESSERS.

"S.A. PICTORIAL" CHILDREN'S COMPETITION

Rolls and Falls, who are going to play in "Aladdin" this year, with some of their children friends.

Dear Children,

I want to tell you all about the competition we are having. and which I am quite sure you will enjoy entering for.

You know, this year's pantomime in South Africa is going to be very wonderful; it is called "Aladdin and his Lamp." Of course, you know the story. Now lots of you children have broadcasting sets, or your friends have, and "Aladdin" and the "Princess" have promised faithfully that when they arrive in Johannesburg they will speak to you on the wireless, and so I want you to listen-in carefully on **December 6th** during the Children's Hour, and here are the competitions:—

Two prizes in each section for ages 8-10, 10-14.

(a) *What I think "Aladdin" looks like after hearing "him" broadcast.* (Boys, 200 words, on one side of paper only.)

(b) *What I think the "Princess" looks like after hearing her broadcast.* (Girls, 200 words, on one side of paper only.)

And for every one of you, whether you listen in or not, very handsome prizes for—

(c) *Why I like Pantomimes.* (Essay for Girls and Boys. 200 words.)

(d) *What I think "Aladdin" will look like.* (Sketch for Boys, on paper 8in. x 10in., or smaller. Black and white or colours.)

(e) *What I think the "Princess" will look like.* (Sketch for Girls, on paper 8in. x 10in., or smaller. Black and white or colours.)

The prizes will be well worth having because the "Princess" and "Aladdin" and the "Demon" and the "Baron" and "Abanazar" and "Aladdin's mother" and—lots of others have specially chosen them and they will be given at a matinee at His Majesty's Theatre, Johannesburg, the date of which we shall tell you later. Wouldn't it be lovely to come up on the stage right in the middle of "Aladdin's" wonderful cave and get your present?

So, children, all listen-in on **December 6th,** and then write your essays and fill in the coupon on page 27, and send both of them to the address on the coupon.

And one last word. I'd love to have any of your photographs with your entry; it's not necessary, of course, but I'd like to see what you look like. And if you send stamps I'll return your essay or sketch so that you can keep it. And remember, the closing date of the competition is **December 21st,** and the judges are Lady Andersson, Dr. A. J. Orenstein, C.M.G., Mr. W. Seals Wood, and your friend the Editor.

JOHANNESBURG, SUBURBAN AND NATAL HOTELS

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Rosebank Garage

(D. P Mostert)

Jan Smuts Avenue,
Parktown North.

Petrol and Oil supplied at all hours.

After hours, apply first room back of Garage.

Repairs to all makes of cars guaranteed.

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PETROL —— OILS
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Repairs to all makes of Cars by expert mechanics.

Service at all hours.

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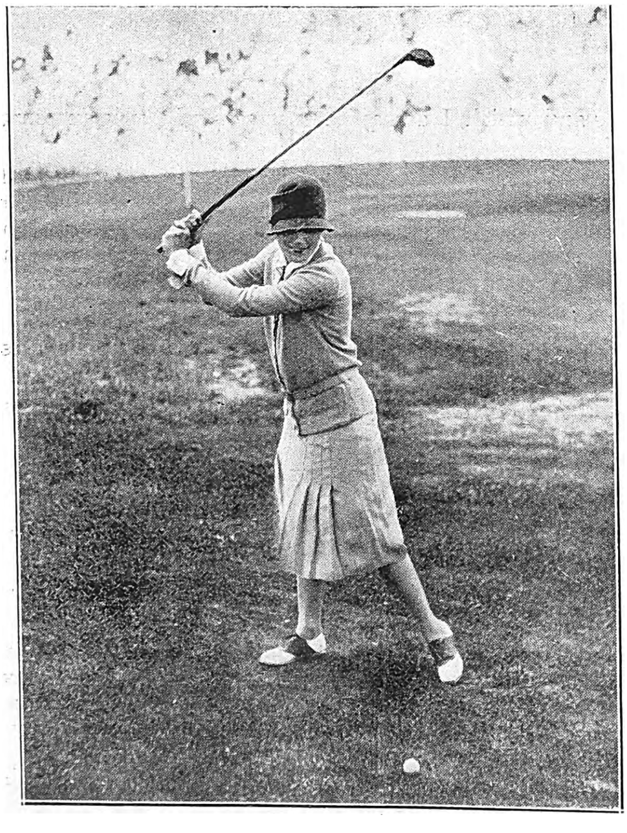

How not to drive a gold ball, as illustrated by Leatrice Joy.

One Woman among 2,000 Men.

The symbol of beautiful, ministering womanhood to 2,000 men at the Isthmus of Catalina is Esther Ralston, lone girl in a film city of men.

The Paramount star acts as nurse, friend and adviser to the sailors and actors who are participating in "Old Ironsides."

In return, they regard her in much the same way as the men overseas in the late war regarded the Red Cross nurses who wrote letters home for them, comforted them when wounded or ill, and provided the little womanly touches of kindness that men love.

James Cruze, director of the picture, attributes the splendid morale of his men in part to the cheerfulness and friendliness of the lovely screen actress.

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AND EMERGENCY FILLING STATIONS.

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(4,560 ft.) WESTON (4,560 ft.)

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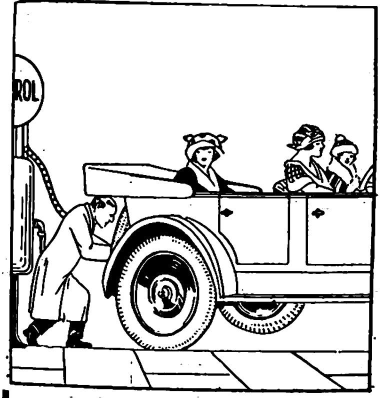

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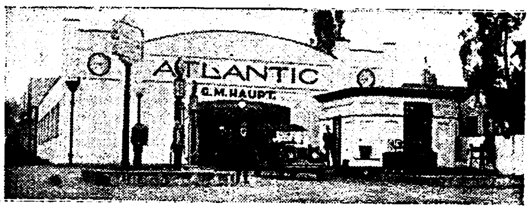

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An Expert Mechanic to do your repairs.
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Next to Post Office.

Open Day and Night.
— Repairs a Speciality.—
Petrol and Oil always on hand ∴ Cars for Hire.

BENSON GRAY.

Mr. Benson Gray and Charlie are two old friends of South Africa. Charlie speaks with his own lips, but with the voice of his owner. Charlie is very well-known all over England as the Blacksmith's boy, and lately Mr. Gray has given him another little boy friend to play with and to make quips about. I need hardly tell you that Charlie and the little boy are the mechanical dolls which, in his capacity of ventriloquist, Mr. Benson Gray uses to expound his jokes and jibes. I doubt if there is a cleverer ventriloquist in England; certainly Mr. Gray is the most popular one, and would keep the soberest audience bubbling with laughter. He is to be seen at the Rinko, Maritzburg, on December 6th.

Esther Ralston and her pet horse.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

"I am not angry with you; you just annoy me."

"Adios, my friends, and may you always be as happy as what I have made you."

Dempsey's Wife wires that He "Forgot to Duck."

Constance Talmadge.

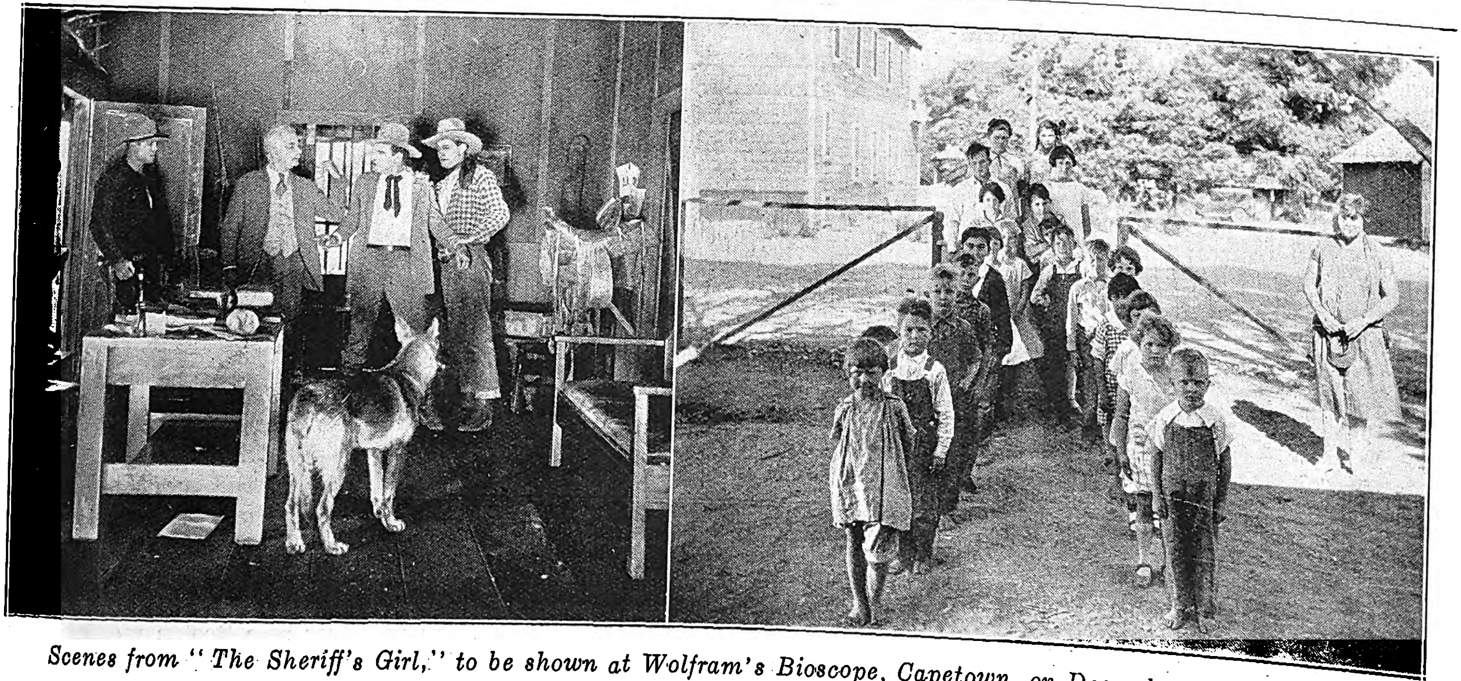
Constance Talmadge, the sprightly First National star, who wrote a special signed story of her impressions of the the Dempsey-Tunney fight for the United Press, in which she expressed "tremendous sympathy, admiration and understanding for both men," and wound up with a "Long live the new champion" declaration, stirred up particular interest round the Dempsey fireside. A telegram which explains why Jack lost his crown, and which is added proof of his good sportsmanship, has been received in New York from the defeated champion's wife in Atlantic City. The text, which has just become known, follows:—

"Dear Constance,—Your splendid article in paper surely greatly appreciated by both Jack and myself. Jack says to tell you he forgot to duck. Best regards and thanks.—(Signed) ESTELLE and JACK."

Barthelmess Buys Italian Mansion.

Richard Barthelmess

Richard Barthelmess has become a permanent resident of Hollywood. His name has gone down on the dotted line, making him the owner of a $100,000 home in the heart of Beverly Hills. The transaction is one of the biggest in recent months in this district. The home is an Italian mansion, an exact duplicate of the beautiful New Jersey home of Harry Sinclair, the millionaire oil magnate. Barthelmess plans to build a tennis court and swimming pool on the spacious grounds surrounding the house. Having just completed his last production, "The White Black Sheep," he will take a trip to Canada, and thence to New York, during which time his new home will be made ready for his occupancy upon his return to begin work.



Scenes from "The Sheriff's Girl," to be shown at Wolfram's Bioscope, Capetown, on December 6th, 7th and 8th.

MUIZENBERG'S NEW ENTERPRISE.
REGENCY COURT HOTEL
TEA ROOMS AND RESTAURANT.

Right on the sea. From your bedroom to the surf. Dainty and well furnished self-contained Flats. Double and Single Rooms. Offers to intending visitors superior and perfect accommodation and cuisine. . . . . Home comforts and privacy.

INCLUSIVE TERMS.
T. MARKS, CATERER AND PROPRIETOR,
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(Next to Theatre).

Smartly-dressed Women use 'KIWI' to obtain that much desired tone and finish to their footwear. The regular use of 'KIWI' adds life and colour, thus counteracting the fading effects of the sun, and keeps your shoes in harmony with your smart attire. The nature of the leather used requires this reasoned consideration.

There's a 'Kiwi' colour for every shade of leather, and a 'Kiwi' White Cleaner that makes Canvas Footwear look like Buckskin.

'KIWI' *The Quality Boot Polish*
MAKES SMART SHOES SMARTER.
THE KIWI POLISH CO., (PTY.), LTD., LONDON.
Distributors for South Africa: Atkinson & Martin,
P. O. Box 2084, Capetown.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT

Pamela Passes.

2nd November, 1926.

Lumme, lasses, it's November already. And, of course, we christened the month with a fog. Not a black-as-night-can't-find-the-way-home fog, praise the powers, but a nice white little fog with the sun hanging up in the sky like a little, lonely red penny.

A Month of Rations.

We shall long remember this November, I think—for it is to be a month of rations. The coal trouble has come to such a pass that we now have to present little printed slips of paper at Town Halls before the coal man is allowed to visit us. Now I know the reason for Town Halls. Their function in life has always been a mystery to me. I imagined that they were the dwelling places of Mayors and those strange creatures called Town Clerks. But I am wiser now. Town Halls are places where thousands of peoeple line up in long, despairful queues and wait all day for their turn at the grating. Arrived there, these unfortunates are told by a vague young man that the ration cards they have waited for have not even been printed, and that they must try to forgive the Government and come again next Friday, when—if they are lucky—something may be done about it.

I went last week to Olympia for the Motor Show.

Shades of the future—what have we here! Cars of every description pushed their shining tin bosoms up against the roped railings of the stands like competitors in a beauty competition.—A few—mostly Rolls Royces and Hispana Suizas—stood apart in splendid isolation and serene indifference. "We do not care whether we are bought or not; we are above such mundanities as buying or selling. For us it is enough to be beautiful," they said.

There were Ford cars, carefully camouflaged with silver gadgets and exotic colourings, but still crying with every nut and every screw and every throttle, "We are Henry's!"

Cars to Match Their Owners.

It is the fashion, nowadays, to have cars made to match their owners. Heather-mixture-coloured beauties for golfers and people who are going to Scotland; others painted with roses or orchids for popular actresses; dull grey or brown for stockbrokers, who never like to attract much attention; crowns and crests painted on every possible part of the cars owned by those who have money; languid lilac for the "young men about London"; astonishing and inexplicable cubist cars for politicians, to match the extraordinary movements of their minds.

The New Mascots.

The new mascots are far more intriguing than the new cars themselves. I saw a little silver Spinelly wearing considerably less than the costume rationed to the English stage by the Lord Chamberlain and looking far happier than its original looked during her brief season here a month ago.

Another one I liked was a little bronze ghost which seemed continually on the verge of imparting the secrets of the dead.

The Very Nicest of All.

Of all the cars at the motor show, the very nicest was one which measured about four feet from wheel to wheel. It was painted bright saffron and looked like a mechanical daffodil. The man on the stand let me sit in it, and it fitted me beautifully. I did not buy it, however, as it had no carburettor and had to be propelled by a bicicular movement of the feet. I should have been worn out had I driven it round Hyde Park, even. I was sorry, as I felt that the saffron car and I in conjunction would have caused nearly as great a sensation as the woman who walked down Piccadilly some years ago (I've heard) leading a pink pig on a blue ribbon. I am sure the saffron car will not be lonely, however. Some ten-year-old will make her the joy of his days.

The Kiltie.

En passant, the manager of a Scotch motor firm took up his stand at Olympia and wore his kilt for the occasion. The powers tried to expel him, because, they said, it was undignified to come to such an assembly in a kilt!

Cows and Violet Rays.

Cows, my agriculturists, are now going to be treated to violet rays just as if they were delicate, expensive West End dames in a beauty parlour. This is not a joke, but plain, simple fact—such as I always deal in. Cows, it appears—English cows—lose their spirits in the Winter and so cannot do justice to the Spring when it comes round. They brood and chew the cud of bitter reflection and get thin. But ultra-violet is going to change all this. The Winter sojourning of cows is to be made bright and happy. It will be a retirement for the purposes of beauty rather than for contemplation. Personally, I do not see why cows should not be helped to keep that school-calf complexion.

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

Domestic troubles, food scarcity, snows and other evils have worn furrows in the forehead of many a noble cow, but ultra-violet will smooth these out this winter. I look forward to watching the milk-givers of England grow yearly younger. It will be interesting to see these rejuvenated ladies in the Spring. The two famous cows that jumped over the moon will fade out of history when every young heifer goes lolloping among the stars.

The Very Latest Slang,

In case you want to use it, is the word "Cag-mag." Anything that is in any way unpleasant is cag-maggy. A solemn person is a cag-mag. An undertaker is a cag-mag. A person who won't lend you five shillings is one, too. Burnt chops, bad poets, ugly girls are all equally cag-maggy. I've no idea where the word came from. It seems to be an orphan—like Little Annie.

Amusement in Hyde Park.

And the last amusement is the early morning dog-race in Hyde Park. I was lured to one this morning—O, bitter blew the wind!)—and I arrived just as the first race was about to begin. A course was mapped out between railings on one side and a row of little green chairs on the other. The steeds didn't look very keen on the sport. Many of them shivered in their coloured coats; some strayed from the starting post and had to be brought back with many cajoleries and promises of sugar. I had my money on an Airedale whom I have known since puppyhood. He seemed to be built for speed, and there was a red fire in his eyes which, I thought, betokened a determination to win. The race was held up for a while, because just at the most important moment the park chair-man came up and demanded tuppence for every chair used as a course railing. He refused to countenance the suggestion that as we were not really sitting on them, they were not being used. "And 'co"—he wanted to know—"could possibly sit on 'em with them dawgs runnin' by continual?" So he lured the sum of 2s. 8d. from various pockets, and then stayed to watch the race.

It was a miserable morning—the red fire in my steed's eyes was evidently a hidden vengeance, for he did not win, and all the time the wind blew bitterly. It is a cheerless pastime, this dog-racing, and certainly not worth getting up early for. The only people who seemed to really enjoy it were two small office boys and several elderly men wrapped in fur coats and mufflers. And, of course, the owner of the winning dog, who is probably very ill by this time after the fulfilment of the sugar promises.

This is Rat Week.

And as the Pied Piper has long retired into the strange fairyland to which he led the children of Hamelin, the Rat-catcher to the City Corporation—(Yes, there really is such a person)—has to organise armies of amateurs armed with heavy sticks, or guns, dogs and poisons. I did not know that there was a snobbery existent among rats, just as strong as the snobbery of humans. A Mayfair or West End rat would never be seen in, for instance, Whitechapel. Suburban rats disapprove of Mayfair and Whitechapel rats in an equal degree. West End rats are individual and aristocratic looking—small, with sandy-coloured hair and pink eyes. They are called "Piccadilly Gingers" and are very exclusive.

I read in an evening paper that it is raining mud at Nice. It seems that London has some compensations, even in November.

Adios!

Pamela Travers.

P.S.—The leaves are falling—did *I* tell you?

Syncopation!

BE A BRILLIANT JAZZ PIANIST!
INCREASE YOUR POPULARITY!!
EARN BIG MONEY!!!

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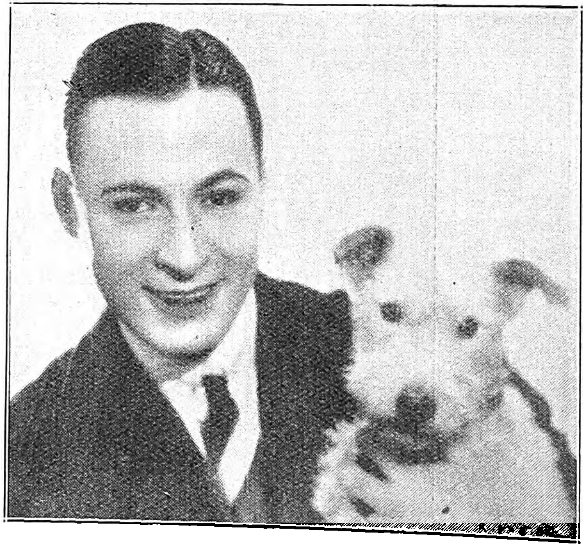
Savoy Havana Pianist, Composer, Radio Star, H.M.V. Records, etc., *Will Teach You.*

No matter where you live, if you can play the Piano, he will teach you syncopation as he is teaching hundreds all over the world. His tuition through the post is just as individual as if Billy Mayerl stood at your elbow. Send for his Free Book: "Lighting Fingers," and full details.

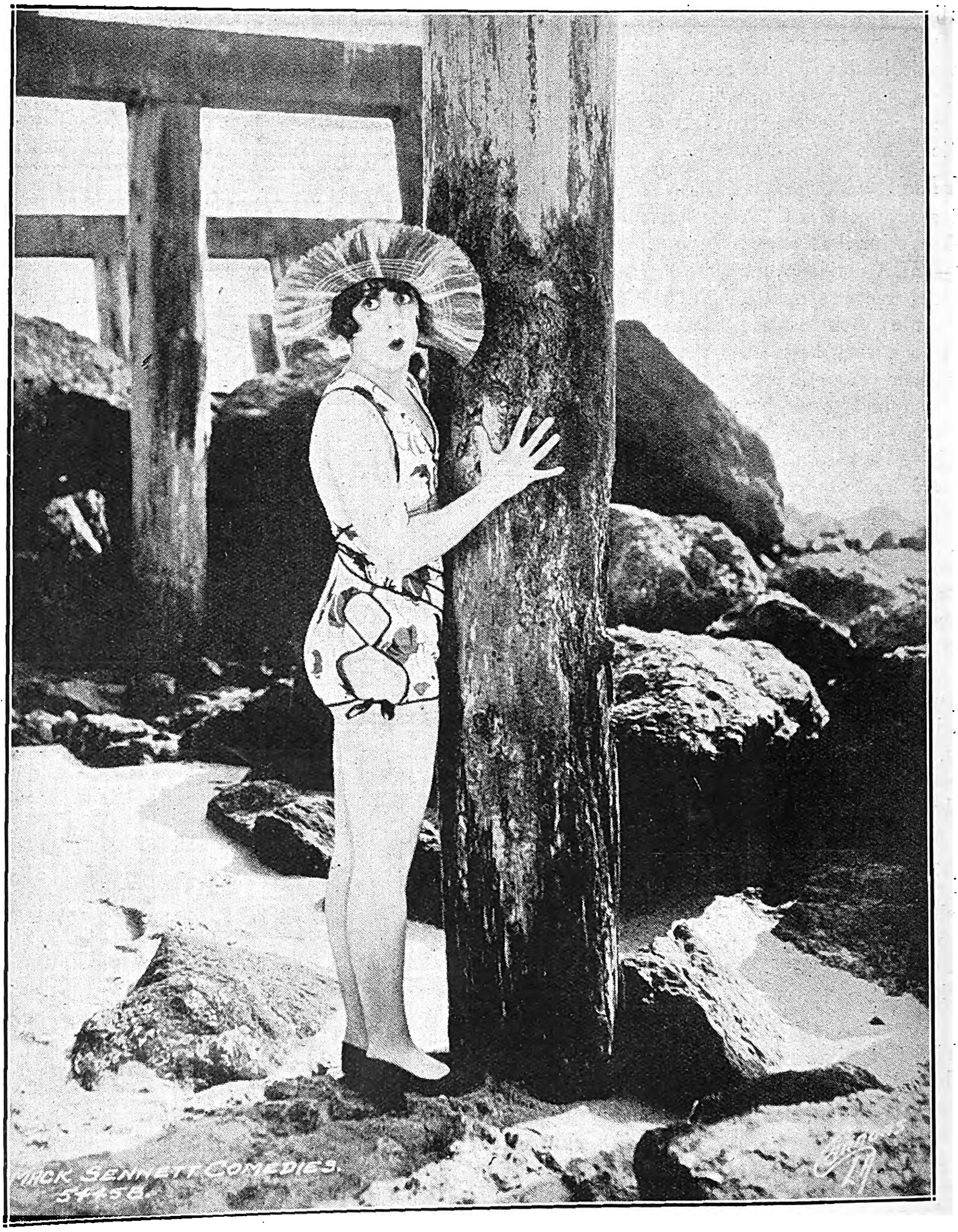
Write: TEDDIE GARRATT, Sole S.A. Representative,
The Billy Mayerl School of Syncopation,
P. O. Box 5828, Johannesburg.



Rod La Rocque and a real pal.

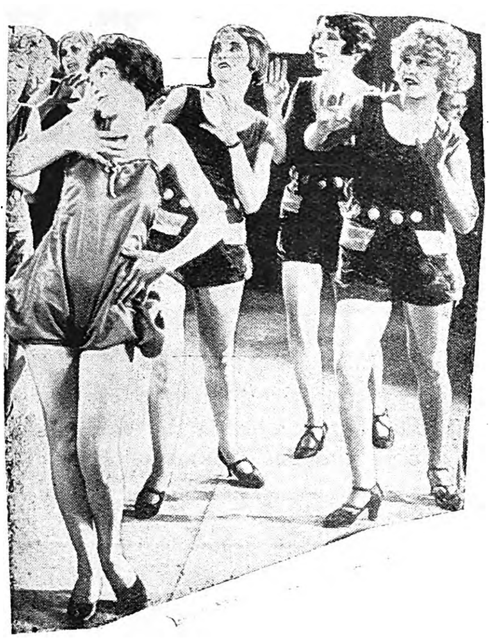
Julia Faye.

WONDERFUL STUDIES OF PHOTOGRAPHY BY JANE PLOTZ.


MACK SENNETT COMEDIES.
5445B.

Chintz costumes will be all the rage at the beaches this season.

IF YOU WISH TO HAVE YOUR PHOTOGRAPH TAKEN, CALL ON OR PHONE "JANE PLOTZ."



LONDON THEATRES.

2nd November, 1926.

A Feast of New Plays.

We have had a perfect feast of new plays this week; the chief of them was last night's production of "Queen High" at the Queen's Theatre. This bids fair to rival "Mercenary Mary," as that play not long ago rivalled "No, No, Nanette." The story of "Queen High" was taken from the farce, "A Pair of Sixes," which was produced at the same theatre some years ago. "A Pair of Sixes" failed. When it came back to the Queen's last night in the guise of an American musical play, it had very few of its original characteristics. The poker game, which ends the first act of "Queen High," was brilliant. A. W. Bascomb and Joe Coyne acted it so superbly that it was enough to make a fortune of any play, musical or otherwise.

A. W. Bascomb.

Owners of a Garter Firm.

Two business partners, the owners of a garter firm, quarrel so fiercely that they play a hand of poker to decide which shall be the other's servant for a year. The look of agony on Mr. Bascomb's face when he thinks he has lost, and Mr. Coyne's triumphant, grinning countenance when he fancies himself the victor, were geniuses of miming. Never have these two clever comedians appeared to such advantage. In the end, it turns out that Mr. Coyne has to be Mr. Bascomb's butler for a year—with the most ludicrous results.

The Chorus.

The English chorus have been drilled to perfection, and three of the more important songs, "Cross your heart," "Who'll mend a broken heart?" and "Don't forget," will be heard everywhere within the next few weeks. Anita Elson has never danced so prettily as she does in this show, with Sonnie Hale as her partner. Hermione Baddeley has one of the best character parts of her short, but successful, career. If theatres could really be brought down with laughter, the Queen's this morning would be in ruins. I predict a very long run for this piece.

Hermione Baddeley.

"Shavings."

The Apollo has also blossomed forth this week with a new play, called "Shavings." The chief actor, Harry Beresford, had a great reception last night at the end of the play. This player is an Englishman who went to America as a youth, built up a fine reputation on the stage there, and came back after thirty years to act his first part in London, last night. He gave a delightful performance as the village toymaker, called "Shavings," who sacrifices everything for everybody and loves in vain. It includes a youth who has been in prison and is suspected of robbing a bank,—but, of course, the suspicion is quite unfounded! There is a girl in love with a wounded soldier, and a dashing flying-major in uniform, who carries off the woman he loves from under the self-sacrificing "Shavings'" nose. Milton Rosmer, Ion Swinley and Jessie Winter were all good, and the staging of a toy shop with hollyhocks and windmills outside is, as "Lorelei" in "Gentlemen Prefer Blondes" would say, "Very intreeging."

A Peep into the Future.

The third play of the week was produced at the "Q" Theatre, and is called "Harvest." The action takes place in the year 1933, when the result of a romance of the Great War is realised. It was interesting to have a peep in the future, as depicted by the author, whose ideas of what is to come in a few years are entertainingly original.

Hectic Passages.

You will remember my telling you about Olga Petrova and her play, "What Do We Know?" She was asked by the Lord Chamberlain to alter certain parts of it before he would sanction its production. However, the altered copy did not please the censor, either, so Madame Petrova has had to retire into solitude again to re-write it for the second time. I hear that some of the passages were very hectic. Madame Petrova intends to play the principal part herself when, or if, the censor passes it when he next reads it.

The Tiny Revue.

I went to the last night of "London's Potiniere," the tiny revue at the Little Theatre. This was a very unequal production, which had moments of great excellence that were followed by so much dullness that one felt inclined to get up and go home. Nevertheless the Little Theatre plays a very large part in the theatrical life of London. It aims first at artistic success before monetary returns. The short run of the "Potiniere" has not daunted the managers of the Little Theatre, who are shortly to produce a new play there.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

Moving Picture Fans.

Many people to whom moving pictures are part of life, will be sorry to hear of the death of Harry Houdini, who was, undoubtedly, one of the most remarkable men of modern times. Throughout the world his acts have created sensations that have never been equalled. His first act in this country was performed on the roof of the Alhambra Theatre in 1900, and his last engagement in this country was in 1920, when he received the highest salary ever paid for a consecutive run of work to any music-hall performer in Great Britain.

The Highest Salary Paid.

The contract was for £750 per week. Thousands of people are familiar with him through his amazing feats which were pictured on the screen so often. He has played the leading part in many serials, and a man of such strength and such a capacity for achieving the impossible, will be missed from the world of entertainment. He was a great friend of the famous Sarah Bernhardt, who once asked him to do something for her. "Houdini," she said, "you do such wonderful things, could you—bring back my leg for me?" That was, of course, after she had lost her leg, and shortly before she died.

An Old Friend of Yours.

South Africans will be interested to hear that Allen Macbeth, who, in the act of "Stephenson and Macbeth," was so popular in their country a little while ago, is playing at the Prince of Wales' Theatre in the latest edition of "Charlot's Revue." He contributes largely to the comedy of the show, and is adding to his long list of London successes.

Fabia Drake.

Boris Ranevsky.

The Scarlet Lady.

This is a picture of Fabia Drake, who plays one of the leading parts in "The Scarlet Lady," the play in which Marie Tempest is making such a success at the Criterion. Fabia Drake has had a short, but meteoric, career and it has been predicted for her that she will do great things on the dramatic stage.

A Russian Actor.

The Russian play, "A Month in the Country," has been withdrawn from the Fortune Theatre after a very successful run. Here you see Boris Ranevsky, himself a Russian actor from the Moscow Art Theatre, who played one of the leading parts. During the last run of "Diplomacy" in England he played the part of "Count Orloff" when Owen Nares was playing the lead.

News from London.

The Flying Falcons, who will be out in South Africa in the New Year, are gaining rounds of applause nightly at the Coliseum, while——

——over the way, at the Alhambra, Kennedy and Coppin are creating quite a riot. Jean, by the way, "has been away from home for four years," in case you didn't know.

On the bill with Billy Bennett at the Holborn Empire, where he is once more delighting Londoners, are the Daros, who are "one of the best things on the bill"—*vide* the Press.

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JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

At St. James'.

Every night this week St. James' has been packed by appreciative crowds, who have all had a really jolly time.

Violet Low, as attractive as ever, has put on some fine numbers, and the applause she gains nightly shows that she has not been forgotten by the admirers of "Nanette."

On Thursday afternoon, the S.A. Dancing Teachers' Association gave a reception at St. James' to the members of the Delysia-Stroganoff Ballet. Miss Kathleen Donald, president, and Miss Ida Patlansky (Mrs. E. Stern), acting secretary of the Association, presented Mdlle. Delysia and Mdlle. Tamarowska with bouquets. During the afternoon a dancing exhibition was given as under:—

Operatic Group. Pupils of the Commee School of Dancing: Misses M. De Klerk, G. Schneider, M. Johnson and I. Serbeit.

Bathing Belle. Pupil of Marjorie Fowles: Miss C. Walshe.

Gavotte. Pupils of Dorothy Morrison: Misses N. Bagg and E. Van Royen.

Classical. Pupil of Madame Ravodna: Miss E. McIntyre.

Operatic Solo. Pupil of Marjorie Sturman: Miss C. Morisse.

Fairy and Golliwog. Pupils of Florence Lamb: Misses P. Norman and M. Coppack.

Tarantella. Pupil of Ida Patlansky: Miss D. Albrecht.

Operatic Group. Pupils of Kathleen Donald: Misses M. Alderson, R. Elias, J. Pattinson, V. Stanton, D. Alderson, P. Stokes, R. Joseph, D. Hudson, R. Stokes, D. Levy and P. Palmer.

Classical Poses. Pupil of Pearl Adler and Lily Browse: Miss I. Cooke.

Ragtime. Pupil of Dorothea Beveridge: Miss L. Aronowitz.

Peter Pan and Tinker Bell. Pupils of Vanda Waller: Misses N. and P. Kirby.

"Mignon." Pupil of Colleen Purchas: Miss E. Northmore.

Charleston Jazz. Pupils of Biddy Milne: Misses B. Cunningham, R. Dowle, C. Howard, B. Tunstall, R. Milne, R. Setchell, E. Manning and A. Petrie.

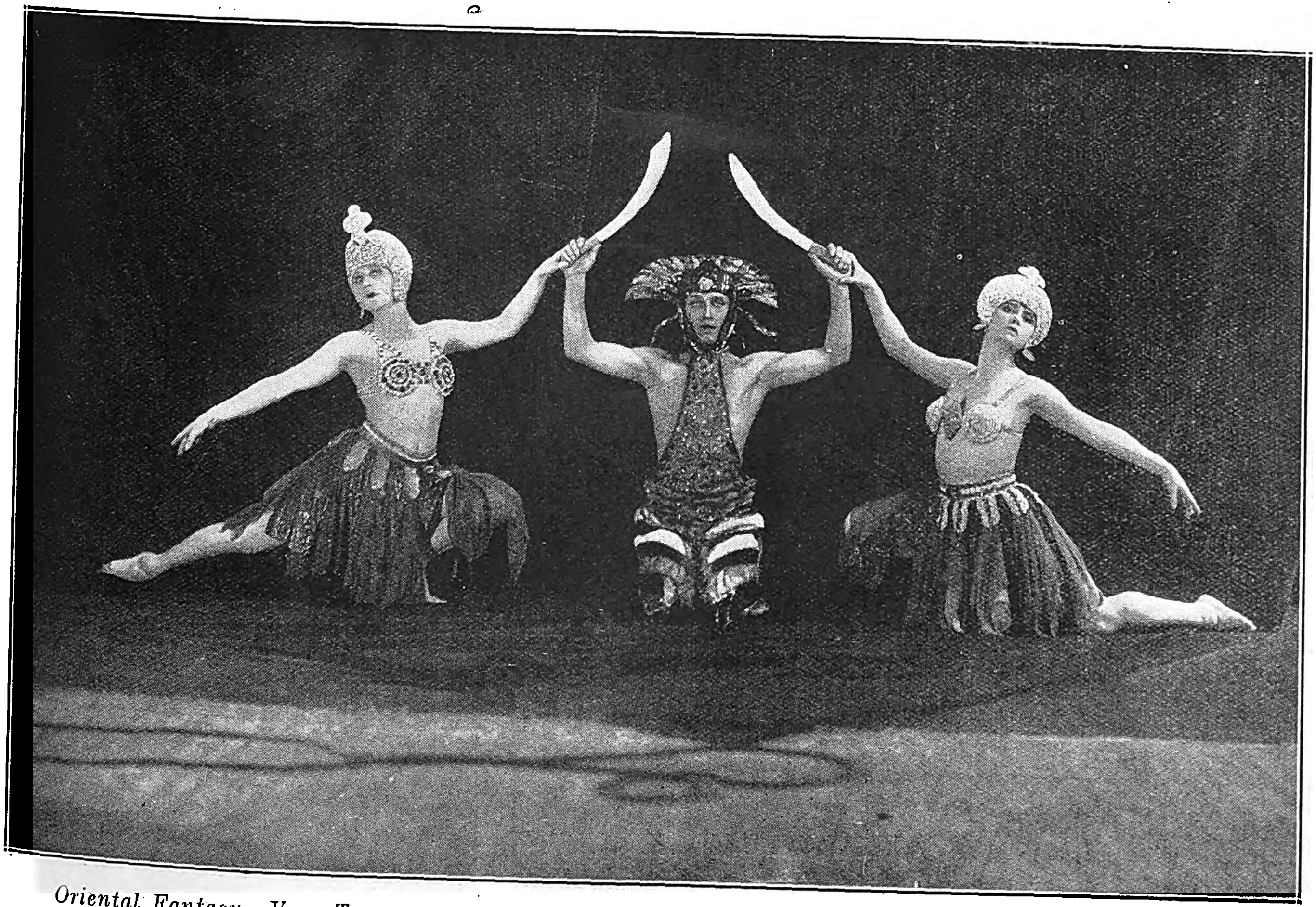
Pas De Deux. Pupils of Dorothy Maton: Misses B. Anderson and J. Crothall.

Circus Land. Pupils of Zoe Mossop: Misses F. and W. Fowler.

Flirting Minuet. Pupils of Jocelyn Stewart: Misses J. Beverley and P. Furman.

Selected. Pupils of Joyce Phillips.

Operatic Group. Pupils of Poppy Frames: Misses T. Marshall, P. Gronan, R. Brown, H. Innes, O. Webb, M. Barschan, D. Bradshaw and M. Murray.



Oriental Fantasy—Vera Tamarowska, Iris Delysia and Leonid Stroganoff—one of the fine dances in "La Revue de la Danse."

[Photo: Leon Levson.

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DO NOT
BLOCK DRIVEWAYS
PARK YOUR CAR
IN BACK LOT

Helene Costello and her fiery steed take up a good deal of the roadway.

The Littlefields, who, with Wright and Marion, will be at the Vaudette, Bloemfontein, on December 6th, 7th and 8th, and the Vaudette, Kimberley, on the 9th, 10th and 11th.

MILKA & VELMA
SUCHARD'S
CHOCOLATE

Even the poor "Cwumb" (Horace Kenney) played in the "Mercenary Mary" fancy dress cricket match at Capetown.
Photo: T. Blyth Clayton.

Lee White, the famous comedienne, who, with Clay Smith, will open at the Empire, Johannesburg, on December 27th (Boxing Day).

Charlie Chaplin will be seen in "The Gold Rush" at the Standard Theatre, Johannesburg, on December 9th, 10th and 11th.

1/8102
Sanders

Mr. and Mrs. Scott Sanders, who are back in South Africa, after a very successful Australian season. Scott Sanders opens at the Tivoli, Capetown, on December 8th.

The Two Shelby.

The Two Shelby, whose equilibristic act is shortly to be seen in South Africa, rank among the world's greatest acrobats. They are very cosmopolitan people, and you will guess how largely they have travelled when I tell you that they have played before the Royal family of Spain, the Royal family of Greece, the Royal family of Roumania, and before the ex-King of Portugal. They have included in their itinerary all Europe, the Argentine, Uruguay, Brazil, Bolivia, Chili, and Peru, and have everywhere been acclaimed as great artists. You will see how popular they are when I tell you that their advance bookings extend to the end of 1927.

They are athletes in the modern sense of the word. Old-fashioned acrobatics have no part in this excellent act of the Shelby's. They proudly assert that all their tricks are invented by themselves, and that they have never imitated any other act.

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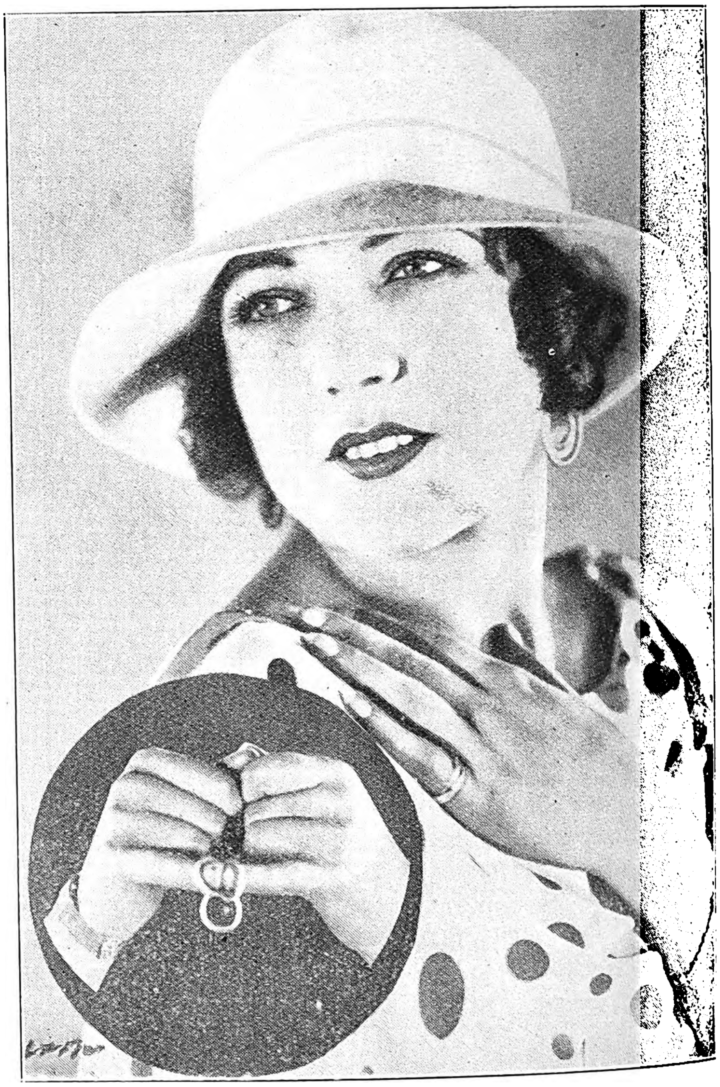
Everyone will agree that the presentation of Esther Valey has been properly named "The Act Beautiful." While this clever lady does not rely solely on the gorgeous setting of real lace which she employs, it is such an unusually beautiful dressing that it overshadows anything presented by a single artist in many moons. The front drop is of genuine ecru lace in most elaborate patterns, with a back drop illuminated in an urban blue tint. Without the setting, this young lady could hold her own anywhere with her worth-while routine of song and music. Miss Valey has a beautifully trained voice and sings both high-class and popular songs.

Esther Valey, who will play in Rhodesia, opening on December 7th to the 11th at the Palace, Bulawayo.

Fred Wolgast, who will play "Abanazar" in "Aladdin," this year's pantomime.



Renee Adoree shows the latest in rings. It's really a very intricate puzzle, but on the finger is an attractive piece of jewellery.

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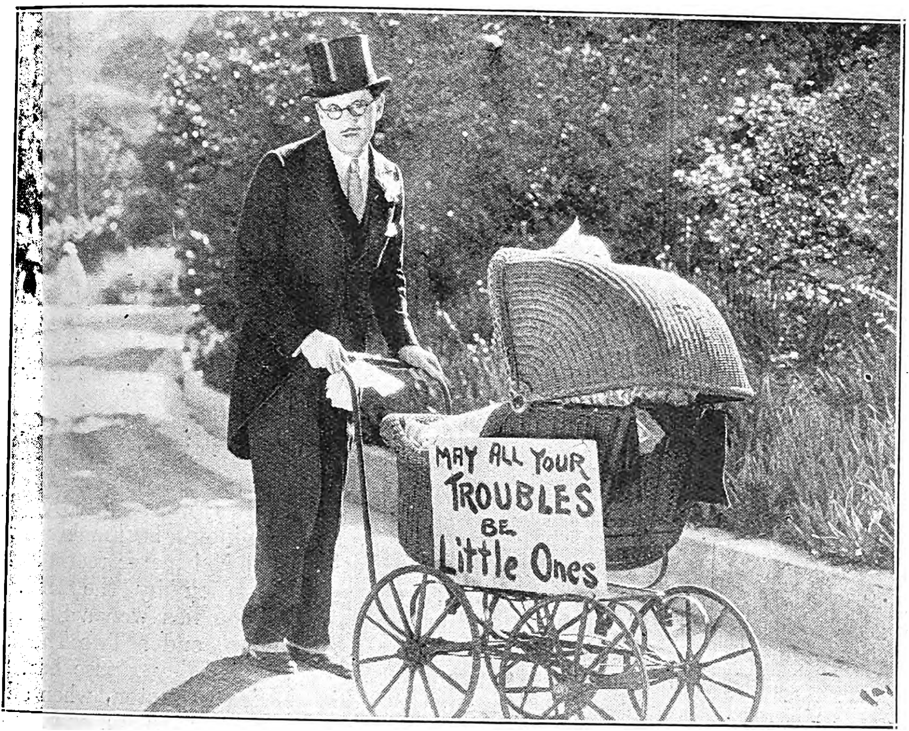
The Old, Old Wish.



And even that is no consolation.

When a bashful and whimsical groom is torn away from his unkissed bride—to face the perils of Paris in company with a jovial friend who knows all the rounds of the gay town—you can expect a series of entertaining adventures.

He went abroad on business, but stayed away on pleasure. Then when business and pleasure would not mix, he decided to come home. But he was officially dead, and his bride had collected his insurance, and how could a dead man get a passport?

First you grin, then you chuckle, then you laugh, and finally you roar and continue howling with glee all through the fun of "Three Weeks in Paris"—with Matt Moore and Dorothy Devore—which comes to the Grand Bioscope, Capetown, on December 6th, 7th and 8th.

The Editor,
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December 1st, 1926.

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Racing Notes.

By "Observer."

Polperro, who has been a failure since leaving F. W. Murray's stable, has gone down to Port Elizabeth where, in the lower grade company he will have to meet Mr. G. H. O'Meara's gelding should win races.

Mr. George Lee's imported mare, Moosme, whose withdrawal from the Johannesburg Summer Handicap was due to an acute attack of biliary, is now on the mend, but it will be some time before she is fit to reproduce her July Handicap form.

Mr. A. Rowe and his jockey, A. Strachan, were responsible for the only double consummated at Saturday's meeting at Auckland Park. The winning horses, Quarter Deck and Lord Bronte, are own sister and brother, both being by St. Cyr—Trafalgar.

Preference and Gracia, who dead-heated for the S.A. Oaks of last season, came under the hammer on Monday, when Preference realised 100 guineas, while Gracia, who was also the champion yearling of her year at the Rand Show, was sold for 20 guineas.

Despite the presence of the newly appointed "Advisory Expert," there was one obvious "dead un'" noticed at Saturday's meeting at the Park, but the running went unchallenged, much to the surprise of those who watch the racing critically.

Blacksmith II., winner of last year's Benoni Guineas, was beaten in a sprint race at Milnerton last Saturday. Blacksmith II. carried only 7.0, and his victress, Wavita, 6.9. An objection against the winner for crossing failed to upset the judge's placings.

Drake's Wing, who on Saturday won a double at Clairwood, is a grey colt by Sarcelle out of Bassette. The latter was a moderate sort of little grey mare that Jack Gard raced on the Rand some years ago, and five furlongs was about the limit of her tether. The double victory of Drake's Wing was gained over short cuts.

Owing to inclement weather in the shape of rain, fog and frost, the Manchester November Handicap, which was to have been run on Saturday, was abandoned. This is the second year in succession that the meeting has shared the same fate, and the third time apart from three war-time abandonments that the Manchester November Handicap has suffered similarly during the last twenty-three years. The previous occasions were 1923 and 1925.

So far Moosme, Benedictine, Asteroid II., Mountain Guide, Classicus and Admiral are the only withdrawals from the Summer Handicap. It is, however, safe to assume that several of the stables with duplicate entries will take advantage of the final acceptance to reduce their liabilities. But as this acceptance is not due before we go to press, a discussion of those left in the Summer Handicap must be held over.

Up to Monday, Fred Murray had the distinction of having in his stables the favourites for four of the ante-post betting events. These were Illustrious (Summer Handicap), Polyrose (Dingaan's Day Handicap), and Prince Royal (Guineas and Derby). Since then, Illustrious has been deposed by Hampton Court, but the others maintain their positions at the tops of the boards in Tattersall's. Mr. A. H. Myers supplies the favourite for the Oaks in Typical, who looks to have the race at her mercy.

Saturday's meeting at Auckland Park resulted in a small slam for the bookmakers, the only favourite to win in punters record a worst day on record, and the worst blow of bettors record a worst day on record, and the worst blow of all came in the concluding race, when Bloom, starting at 6 to 4 on, was beaten by the 33 to 1 chance, Poloma. Asteroid II., a fancied Derby candidate, was among the short-priced slain, but seeing that the colt was conceding two years and 16 lbs. to the useful Lord Bronte, whom he ran to a short neck, the defeat was no disgrace.

Hampton Court, the now ruling favourite for the Summer Handicap, has won all three of his last races. These were the Clairwood Winter Handicap and the Woolavington Cup at Clairwood in July, and the Auckland Park Handicap (A), 1¼ miles, on Saturday. In this Hampton Court carried 9st. 7lb. and held to the sounder going in the middle course, travelled many lengths further than anything else in the race, and won pulling up. The showing of Mr. Weir's white-legged chestnut was so impressive that he deposed Illustrious at the top of the boards. At the Park, Hampton Court looked so much above himself in condition that his stylish victory came as a surprise—more than likely—to all concerned. Opening at 2 to 1, he eased to 6 to 1, freely offered at the close, and those who had taken the short price at the opening of the wagering were on much better terms with themselves at the end of the journey than during the running of the race. Hampton Court was susceptible of great improvement as far as condition goes and, if the superfluous blubber on his well-rounded frame be not removed too abruptly and freely, he will be a very hard horse for the best of the others to beat in the Summer Handicap, for which he is a genuine candidate.

T. Weston, whom the cables inform us achieved his ambition of heading the winning jockeys' list in England for the recently ended flat race season, is a North-countryman. Weston, then working on the railways, was discovered by the late George Drake, a prominent bookmaker-owner, whose real name was Smith, and had become recognised as a good lightweight before his adoption by the Hon. G. Lambton. For Lord Derby, Weston has won a St. Leger on Tranquil, a Derby on Sansovino, and a Two Thousand Guineas on Colorado. While the Stanley House had, and still retains, first call on his services, Weston, when otherwise free, is much sought after by other owners, and he wore many colours others than the black jacket and white cap of Lord Derby when compiling his total of 95 wins during the season.

On Saturday, the Benoni Guineas, the first of the season's classics, is to be decided. The connections of such a speedy one as Asteroid II., who would have been suited by the course and distance, must regret that their colt was not entered for the race, which promises to be a fairly easy one to win. Prince Royal, the ruling favourite for the Derby, holds the engagement, but so far his condition has to be taken on trust. Mr. Murray's colt has been out only once since he won the S.A. Nursery Plate last year. This was in the Gosforth Park Plate, when he was so much above himself in condition and ran so badly that most people will ignore that running. Mr. A. H. Myers has two fit candidates to choose from in Ostentation and Typical, both of which will most probably run. And if Prince Royal is not at his best on the day, I fancy Typical to win. Supplementing the classic are seven minor events and, with a start, the following might pay for the following:—

12.50 p.m.—Stewards' Plate. Five furlongs.
    1, Wide Awake; 2, Asolo; 3, Polychord.
1.25 p.m.—Galloway Plate. Six furlongs.
    1, Bushy Park; 2, Factory Girl; 3, Roman Queen.
2.0 p.m.—Boksburg Handicap (B). Five furlongs.
    1, Miss Unicorn; 2, Poly Peg; 3, Good Ally.
2.40 p.m.—Boksburg Handicap (A). Six furlongs.
    1, Hasty Man; 2, Lord Bronte; 3, Bright.
3.15 p.m.—Boksburg Handicap (C). Seven furlongs.
    1, Ginger G.; 2, Costly; 3, Polystyle.
3.55 p.m.—Benoni Guineas. One mile.
    1, Mr. A. H. Myers's elect; 2, Prince Royal; 3. Campus.
4.25 p.m.—Boksburg Handicap (D). 1¼ miles.
    1, Grey Pietri; 2, Svedsker; 3, Hans Dons.
5.10 p.m.—Junior Galloway Plate. One mile.
    1, Green Star; 2, Paraplu; 3, Harlam.

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VOL. XX. No. 593. WEDNESDAY, DECEMBER 8TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

GUY BATES POST IN HIS STUDY.

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The Bad Man.

One comes across fresh experience every day as this life rolls on, as the little puppets we call "humans" play their allotted parts on the stage we call "earth," experiences that enrich one in wisdom, in laughter, in tears, that play upon each string of one's emotions as on a harp.

And so it is with the stage that is set within the theatre, the stage upon which our little weaknesses, our peculiarities are set before us to see, as within a mirror, the weakness and the greatness of mankind. Experience all this, too, for us, with many a lesson to be learned from the play we pretend to despise, in order to show our cultured wisdom to our neighbour.

"Pancho Lopez" (Guy Bates Post).

And, for me, an experience not to be missed for anything, was the opening night of "The Bad Man"—a night not to be written of with the honey that oftimes drips from the pen of the critic, but to be spoken of understandingly, with appreciation.

It was the last ten minutes of "The Bad Man" of which I write, the "Bad Man" at His Majesty's Theatre, last Thursday evening, when the audience remained in their seats and refused to go, remained and clapped and acclaimed "Pancho Lopez" and his gallant company to the echo. It was after "Pancho" came forward and—feeling it deeply, one could see that—thanked the audience for their appreciation, thanked them in the broken English of our "Lopez" (the touch of a great artist that), and our Dorothy thanked them, too, in her pretty little hesitating way, and was followed by all the company on the stage in a chorus of "Thank you's" that it happened. For the audience still cheered and clapped and shouted, from boxes, from stalls, from circle and gallery, "Come back," when "Lopez" said this would probably be his last play in Johannesburg, and they simply sat tight. So Mr. Post, with his great human understanding, called for the "King," and said that as the audience had been so wonderful to him, he and his company would watch *them* out of the theatre, as he felt he could not see the curtain rung down and leave them on the other side. And so the theatre emptied itself. On the stage stood "Lopez" and his brigands, the women and the ranchers, and, going out reluctantly, everyone turned and waved handkerchiefs and hands to the figures standing there behind the footlights, until the last man was out.

An experience this to be remembered.

And "The Bad Man." Set in a ranch house that an artist would have loved to have painted, adobe walls, black with wear, the sun filtering through a window at the back on the hay that littered the store house floor, where the ladder stretched to the loft above, where wonderfully coloured rugs were thrown carelessly about in rich profusion as against the dull pewter on the high shelf, and, for contrast, the strings of onions. Outside, the sun shone hotly down on the sand and the vast sweep of land past the prickly pears to the blue hills in the distance.

And the story? Well, it was centred round "the most peaceful day in a bandit's life," a bandit with a movie picture education—"Pancho Lopez" (Guy Bates Post). It is not a classic, this play, but it is a wittily written, racy story, full of colour and light, full of thrills and laughs, and for those of us who go to the theatre to be entertained (and we are of the vast majority) it is a fine evening's entertainment. If there is a touch of melodrama in the play, it is forgotten because of the very wonderful acting and the attention to detail that is Mr. Post's characteristic.

He was a fierce, swaggering fellow, this "Pancho," who sat at the table in the ranch house and played at being Destiny, an outlaw with unique but decided views on life, and a sense of humour that saved him from becoming dramatic. "Pancho" is a character you will always remember and talk about, "Pancho" as Mr. Post "lived" him. And a picturesque figure also was "Pedro" (Dennis Cardan), who was excellent as "Lopez'" lieutenant. Mr. Cardan had not much to say, but it is the severest test for any artist to have little to say and to be always in the picture, a slight gaucherie spoiling everything. Dorothy Brunton, to our sorrow, had little to do also, but did that little well, especially in her scene with her unpleasant husband (Gerald Pring), a scene only an experienced actress could carry off with such success. The "branding" episode made many a heart leap. Special mention must be made of the sprightly old invalid in his chair, his limbs failing, but his faculties alert, the hard-swearing, interfering, sharp-tongued "Henry Smith." A wonderful character study that places Ashton Jarry at once in the front rank of interpreters. Eric Maxon was a manly hero as the much-tried "Gilbert Jones," and Harold Moran was liked by everyone in the audience as "Red Giddings," the bashful cowpuncher lover. "Morgan Pell," a blustering financier, was played excellently by Winnington Barnes, and Cecil Haines took the rôle of his daughter, "Angela," with success. Leslie Laurier deserves mention as the Mexican cook, who, let us whisper it, drank; and smaller rôles were taken by Wilton Dougherty ("Alvarez") and by Samuel Turtis and William Heaslop as Rangers.

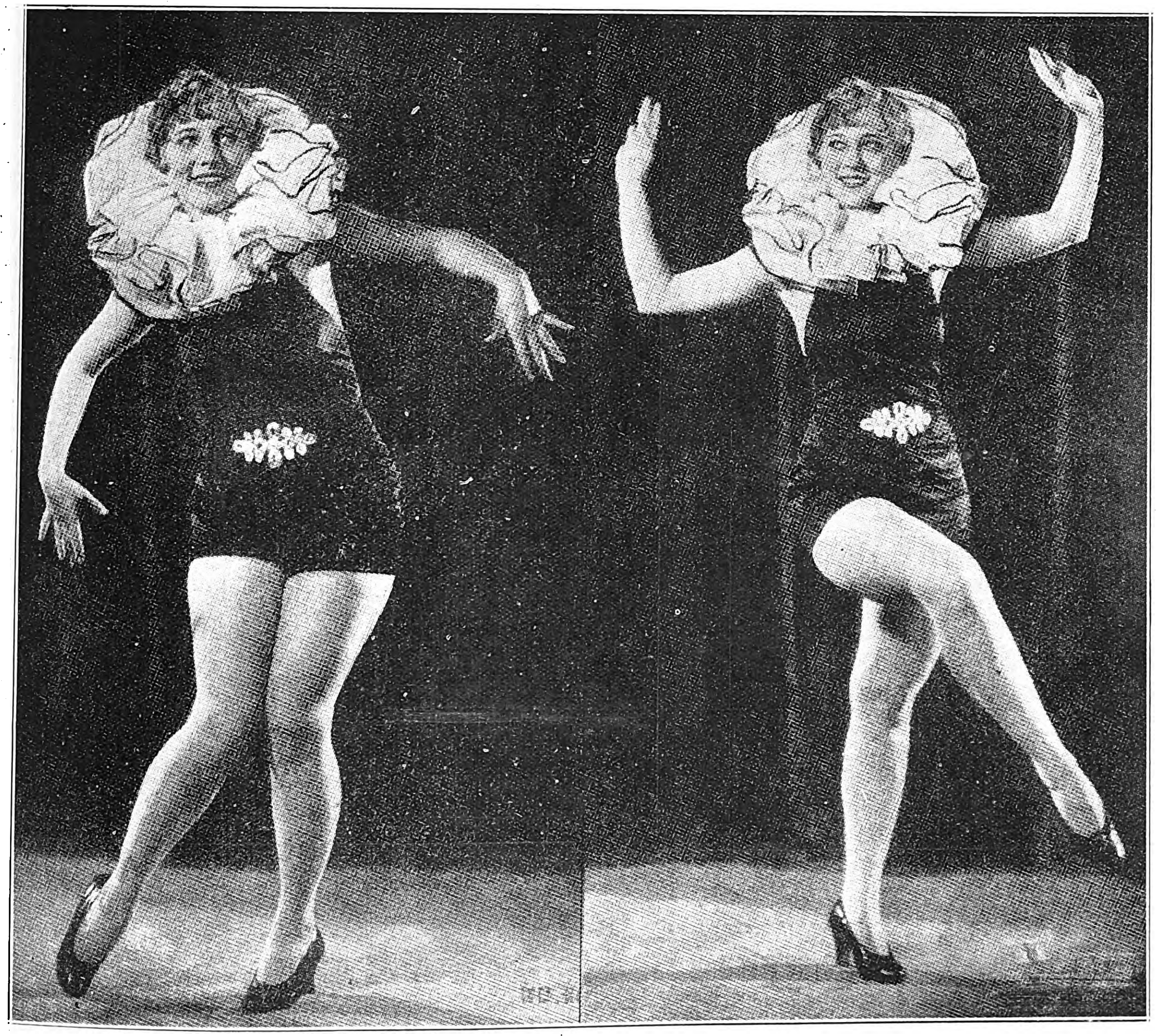
And so is added one more laurel to the wreath of Mr. Post's successes.

C.R.

Among the crowded house on the premierè were many well-known people. Mr. Seals Wood brought his wife in a handsome mauve georgette gown with a black Spanish shawl embroidered in one mauve flower, and his two daughters. Mrs. Kittleson had on a lovely rose and Paisley gown. Mrs. Tempell Mursell came in red, and with Mr. Sam Alexander was pretty Miss Jean Athol, who has no part in this play, in a wonderful gold tissue gown with jewels inset and a mauve georgette fringed wrap. Mrs. W. Otis Bullock wore a lovely biscuit georgette frock embossed in flowers and a handsome wrap of stamped red velvet with collar, cuffs and hem of dyed fox. Mrs. M. Howard came in a black gown with big crystal beads, and Mrs. van Dam looked lovely in a black frock with a rose on one shoulder and a lovely wrap. Others in the audience included Mr. and Mrs. J. Stern, Mr. and Mrs. E. Stern, Mr. and Mrs. Ismay, Mr. and Mrs. Montgomery, Mrs. Montgomery in a chic white frock; Mr. and Mrs. A. Jones, Mr. and Mrs. Murray, and Dr. and Mrs. Manfred Nathan.

C.R.

CAN YOU DO THE CHARLESTON?



Sally Rand, film star, is an adept at the dance.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

PANTOMIME.

Pantomime still continues to be the great delight of children of all ages, and at Christmas time, thank goodness, we still have the wicked magician and the mirth-provoking dame.

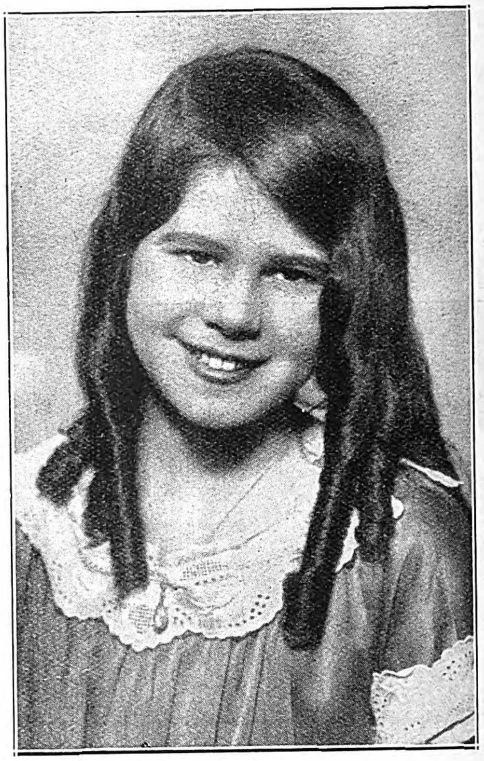
When "Aladdin" comes to His Majesty's Theatre, the part of the Widow Twankey will be played by Teddy Stream, who is no stranger to South Africa, as he was out here two years ago.

He asserts that he likes the part of the Widow better than any other pantomime dame he has played. His next favourite is the Baroness Doughnut—what a delicious name!—in "Little Bo-peep," and Mrs. Sinbad in "Sinbad the Sailor" comes a good third. I shall never forget hearing his unctuous accents as Mrs. Sinbad, saying: "Steward! Captain! *Admiral*! Stop the boat, I want to get out and walk."

Teddy Stream.

Teddy Stream has had a varied theatrical career, starting his stage life as a comedian in a melodrama stock company. He has, however, played all kinds of parts, and has even played tragic parts, though he likes comedy best. Another love of his is musical comedy, and he tells the story of how when playing in a production called "Lets Go," in the provinces, he and four girls kept the show going through their own efforts entirely. "You see," he says, "it was this way. The company had gone up to London for the week-end, or rather all those except myself and four chorus girls. They were delayed by a fog, and did not turn up at the time when the curtain was due to be rung up. We waited and waited with our hearts in our mouths, until eventually, taking courage in both hands, we decided to ring up and carry the show on our own shoulders. We did it too! We kept a large audience happy and interested until, two hours later, the rest of the company were able to join us. I don't think I have ever made so many quick changes in my life. I would sing one song in one costume and then turn the four girls off on to a chorus of some kind, while I dashed into the wings to change into fresh clothes. The audience was very sporting, and gave us an excellent reception at the end of the show."

Betty Wit.



You gasp when you first see her. She seems so tiny, such an atom on the vast stage, but you soon realise that although she is tiny in person, her abilities do not warrant that adjective. Hear her, for instance, singing her pathetic little song, "Poor Little Me." In this she acts the part of a child whose parents are always fighting and have no time for her. Even her turned-in toes are expressive of her childish sorrow. The dance which comes at the end of this is an amazing mixture of comedy and solemnity.

Betty Wit, this child of 11, has the most amazingly complex personality, and can subtly suggest all shades of feeling. Her favourite song is "Gentlemen Prefer Blondes," and, being a brunette herself, Betty gives musical advice to her audience on the subject of how to entice male affection to a different view. Another song is "Jazz Baby," in which she wears the most amazingly up-to-date miniature dance frock you could possibly imagine. I hope, too, that she will sing in South Africa her very own special song, "Give me a little Kiss." She sang this for me in a little room that nearly overlooks Leicester Square. She is utterly without the usual self-consciousness of children, and she sang and danced through this delightful number as if the room were fully equipped with footlights and as though my chair represented rows and rows of an admiring audience. Betty Wit is, undoubtedly, a child to watch. She will go far in her profession

The solo pianist of Mantell's Manikins.

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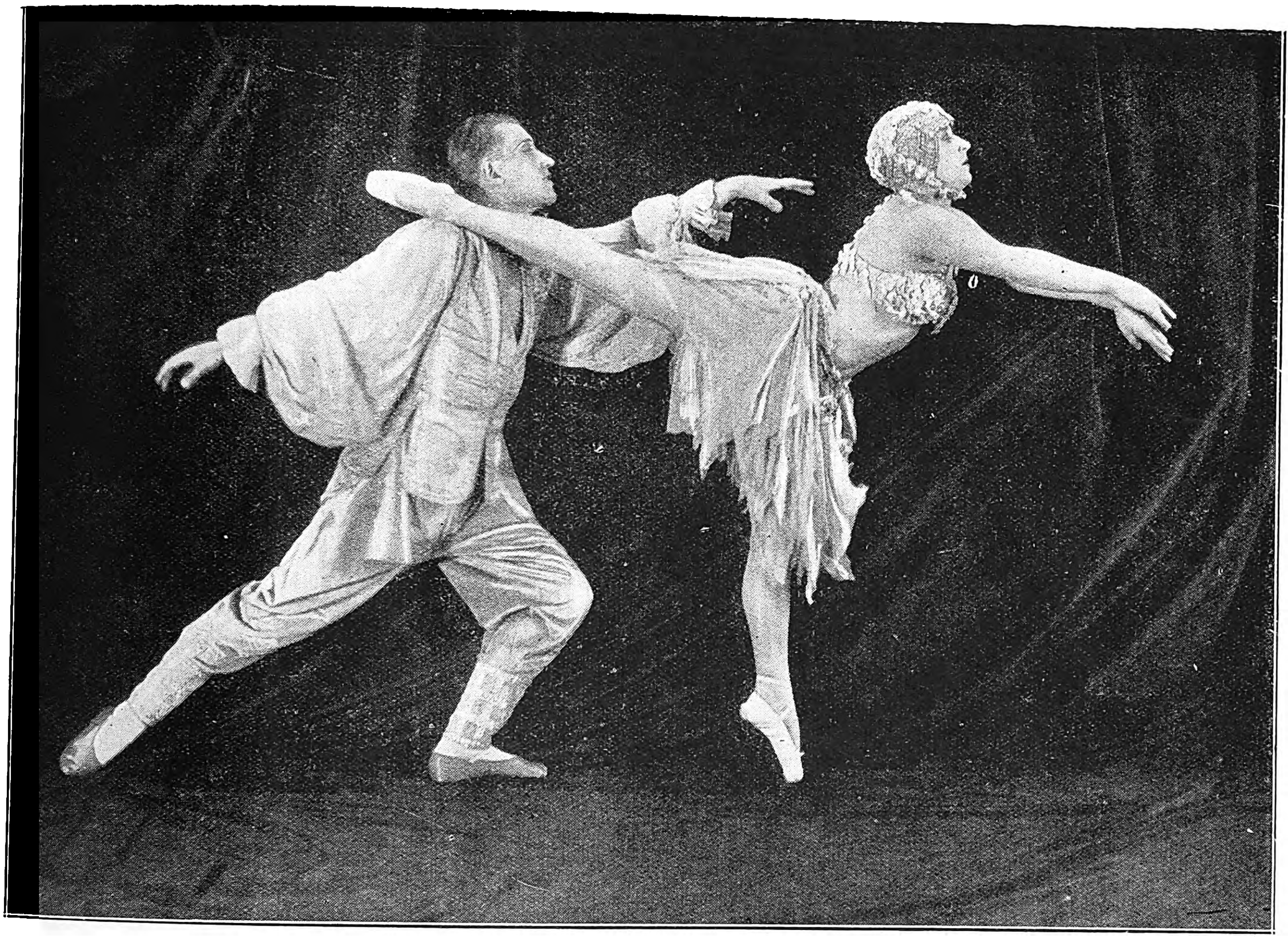
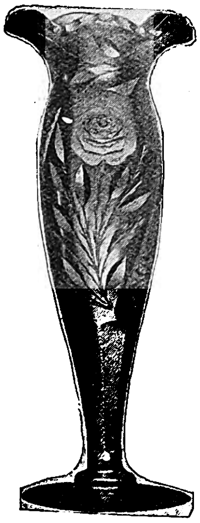


Leonid Stroganoff and Iris Delysia in one of their dances. [*Photo: Leon Levson.*



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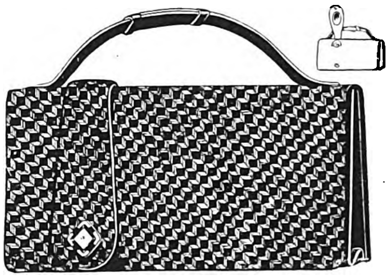

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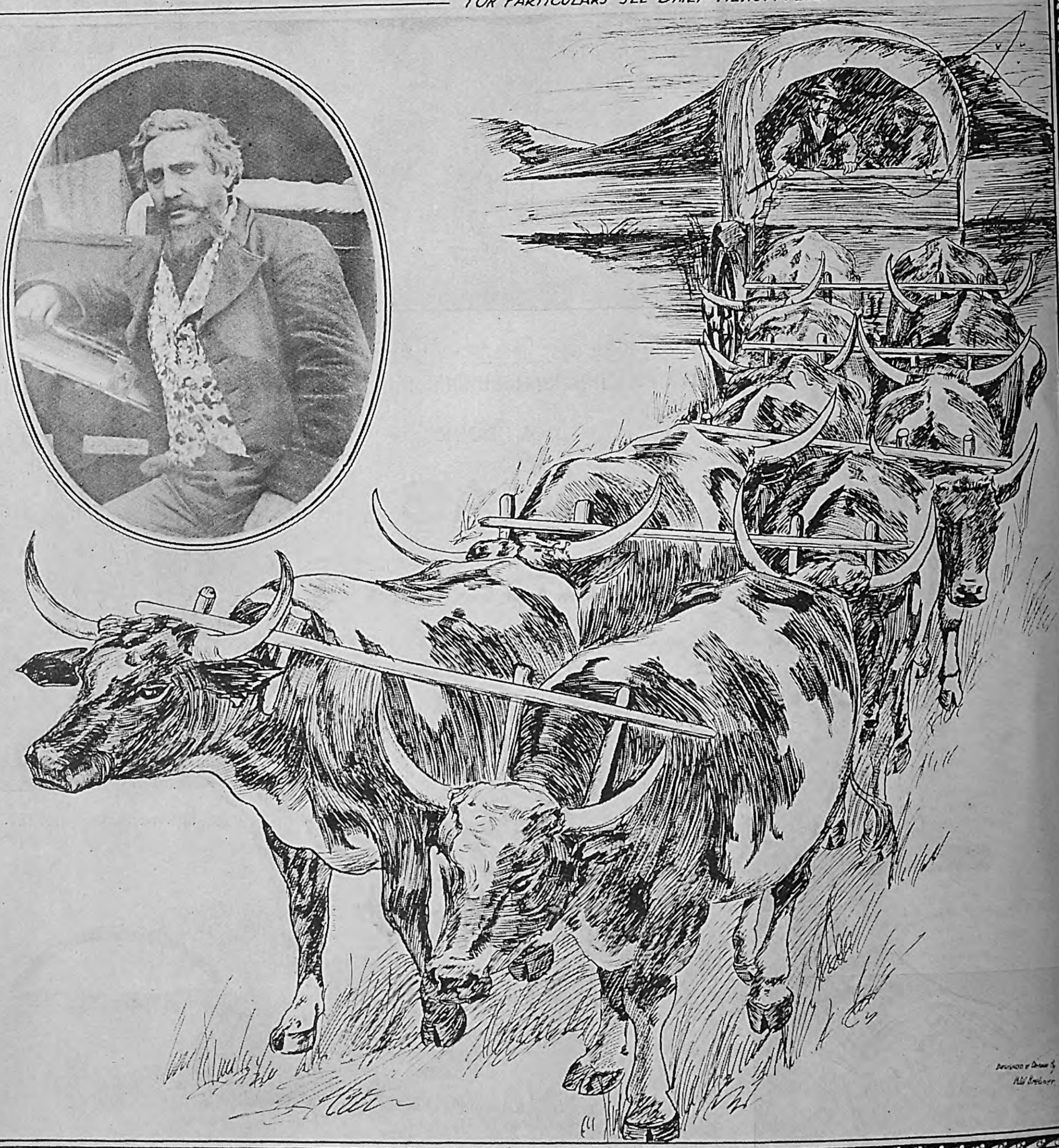
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Bobbed Hair here to Stay.

American women are "settling down" to bobbed hair! With the coming of the winter season, the annual discussion of "Bob or Not to Bob" has changed to "Shall it be curled or straight?"

Cora McGeochy, a designer of costumes in a big film studio, cannot see any relief from shaved feminine necks or shorn locks for at least another year, but she does see women learning to comb their bobs more becomingly.

When Irene Castle first appeared with her long, curly locks—long, considering the clipped heads of to-day—girls and women went for the style a mile a minute, explained Miss McGeachy.

Then came the shingle bob, and zipp went the shears again—young and old had to clip 'em.

The boyish bob that made phrenologists weep stepped into the fore and, from four to ninety, the girls adopted the fad, but such a condition doesn't exist now. Women want to be themselves!

Those who dare, according to Miss McGeachy, wear the tailored, slicked back bob, but they must have the complexions that defy close scrutiny. A dip of hair in a marcel on the forehead is worn by women whose brows slant back, and short-necked women are wearing the hair clipped close but there is no decided style to fit all women, like that worn last winter, Miss McGeachy explained.

Bob or no bob, we like Ethel Ralston like this.

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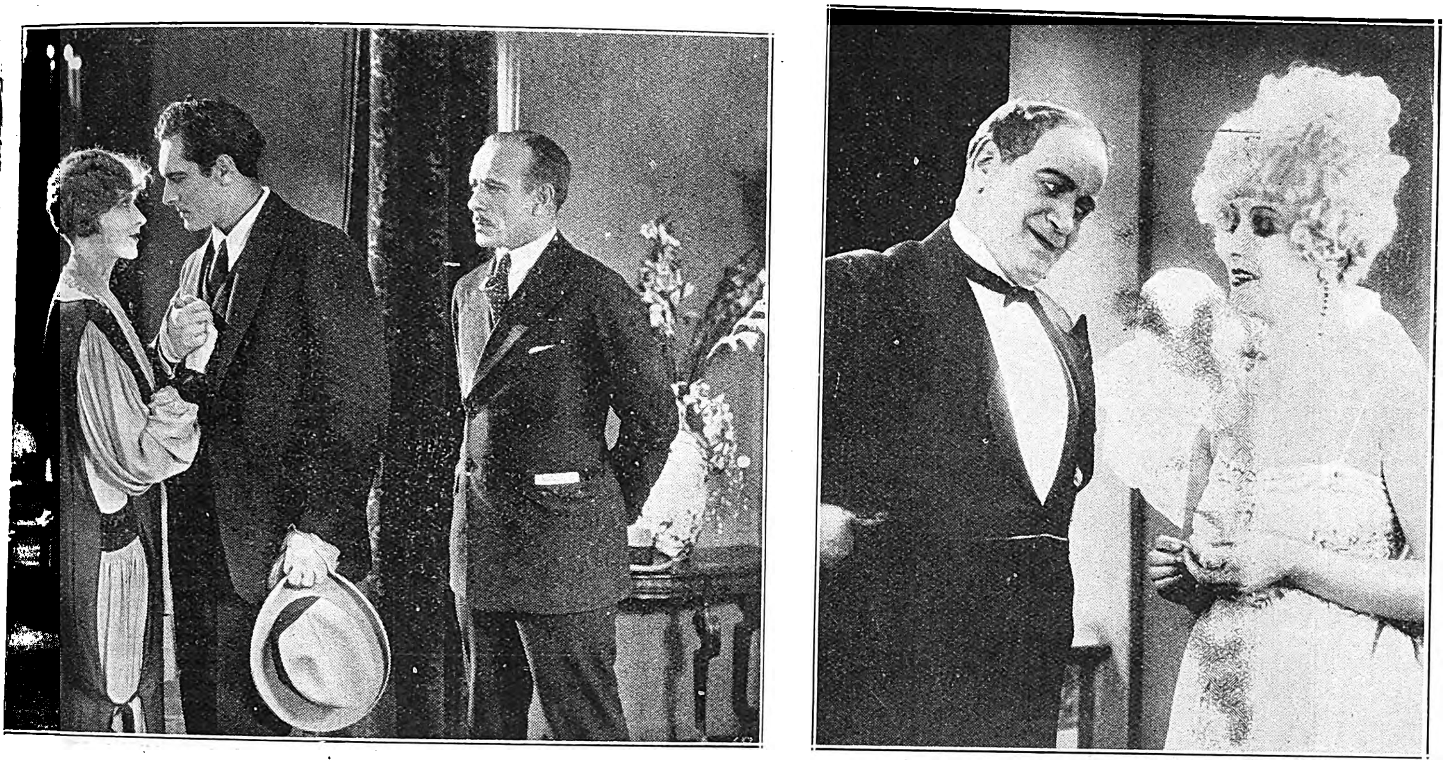
Esther Valey, singing her old-world songs in her beautiful settings, will be at the Palace, Salisbury, on December 13th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.



"The Talker" will be seen at the Grand Bioscope, Capetown, on December 13th, 14th and 15th, and "Love is Blind," on the 16th, 17th and 18th.

Dates of "De Voortrekkers."

	December
Empire Durban	16
Grand, Bloemfontein	16
Vaudette, Krugersdorp ...	15, 16, 17
Palladium, Johannesburg. Continuous Show. 11 a.m. to 11 p.m. Prices, 2/- and 1/-	16
Palace, Vrededorp	17
Tivoli, Fordsburg, at 7 and 9	17
and at Matinee only ...	18
Empire, Boksburg	14
His Majesty's, Pretoria ...	16
Vaudette, Germiston	18
Olympia, Kimberley	15
South End, Port Elizabeth...	20, 21

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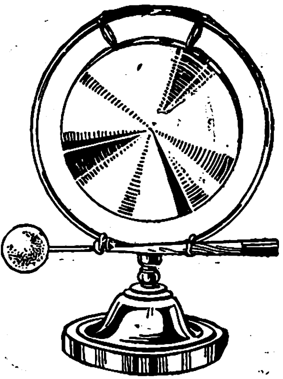

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

Lee White, who is considered to be one of the most attractive women on the vaudeville stage, will be at the Empire, Johannesburg, with Clay Smith, on Dec. 27th.

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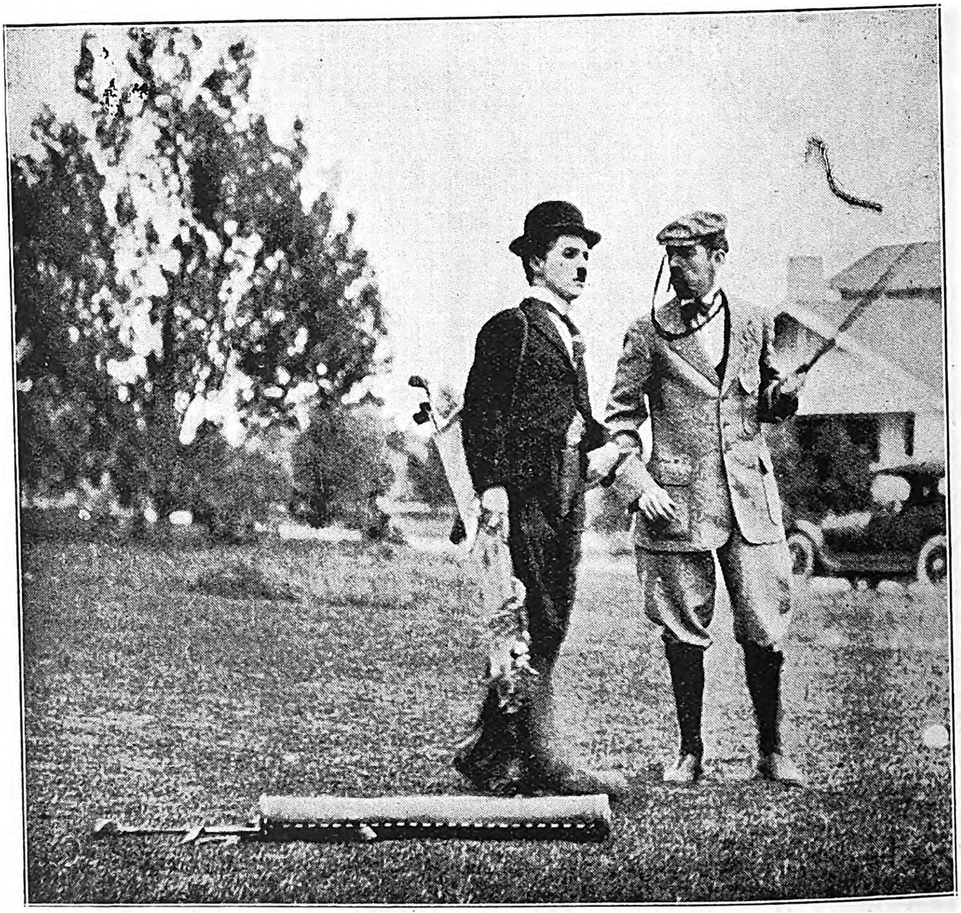

An interesting photograph of the one and only Charlie Chaplin, taken with Mr. Story, of Story and Lee, who open at the Criterion, Benoni, on December 13th.

THE MOST ACCEPTABLE XMAS PRESENT—A PHOTOGRAPH TAKEN BY JANE PLOTZ.

"S.A. PICTORIAL" CHILDREN'S COMPETITION

Rolls and Falls, who are going to play in "Aladdin" this year, with some of their children friends.

Dear Children,

I want to tell you all about the competition we are having, and which I am quite sure you will enjoy entering for.

You know, this year's pantomime in South Africa is going to be very wonderful; it is called "Aladdin and his Lamp." Of course, you know the story. Now lots of you children have broadcasting sets, or your friends have, and "Aladdin" and the "Princess" have promised faithfully that when they arrive in Johannesburg they will speak to you on the wireless, and so I want you to listen-in carefully on **December 6th** during the Children's Hour, and here are the competitions:—

Two prizes in each section for ages 8-10, 10-14.

(*a*) *What I think "Aladdin" looks like after hearing "him" broadcast.* (Boys, 200 words, on one side of paper only.)

(*b*) *What I think the "Princess" looks like after hearing her broadcast.* (Girls, 200 words, on one side of paper only.)

And for every one of you, whether you listen in or not, very handsome prizes for—

(*c*) *Why I like Pantomimes.* (Essay for Girls and Boys. 200 words.)

(*d*) *What I think "Aladdin" will look like.* (Sketch for Boys, on paper 8in. x 10in., or smaller. Black and white or colours.)

(*e*) *What I think the "Princess" will look like.* (Sketch for Girls, on paper 8in. x 10in., or smaller. Black and white or colours.)

The prizes will be well worth having because the "Princess" and "Aladdin" and the "Demon" and the "Baron" and "Abanazar" and "Aladdin's mother" and—lots of others have specially chosen them and they will be given at a matinee at His Majesty's Theatre, Johannesburg, the date of which we shall tell you later. Wouldn't it be lovely to come up on the stage right in the middle of "Aladdin's" wonderful cave and get your present?

So, children, all listen-in on **December 6th,** and then write your essays and fill in the coupon on page 27, and send both of them to the address on the coupon.

And one last word. I'd love to have any of your photographs with your entry; it's not necessary, of course, but I'd like to see what you look like. And if you send stamps I'll return your essay or sketch so that you can keep it. And remember, the closing date of the competition is **December 21st,** and the judges are Lady Andersson, Dr. A. J. Orenstein, C.M.G., Mr. W. Seals Wood, and your friend the Editor.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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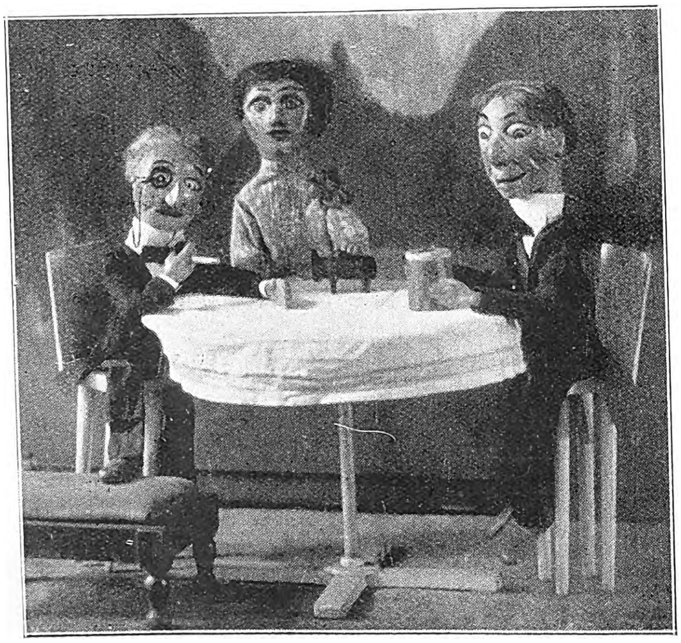

Cabaret à la Manikin, as presented by Mantell's Manikins, who will be at the Palace, Salisbury, on December 13th.

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Of the countless questions asked by the visitor watching film production for the first time, that query appears to be the most common.

Why the riot of colour in the huge ball-room scene for "The Eagle of the Sea?" Why the flashy, colourful gowns worn by Bebe Daniels in "Stranded in Paris?" Why not use only the black, white and gray that is seen on the screen?

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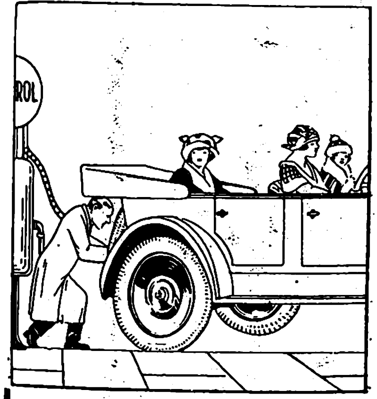

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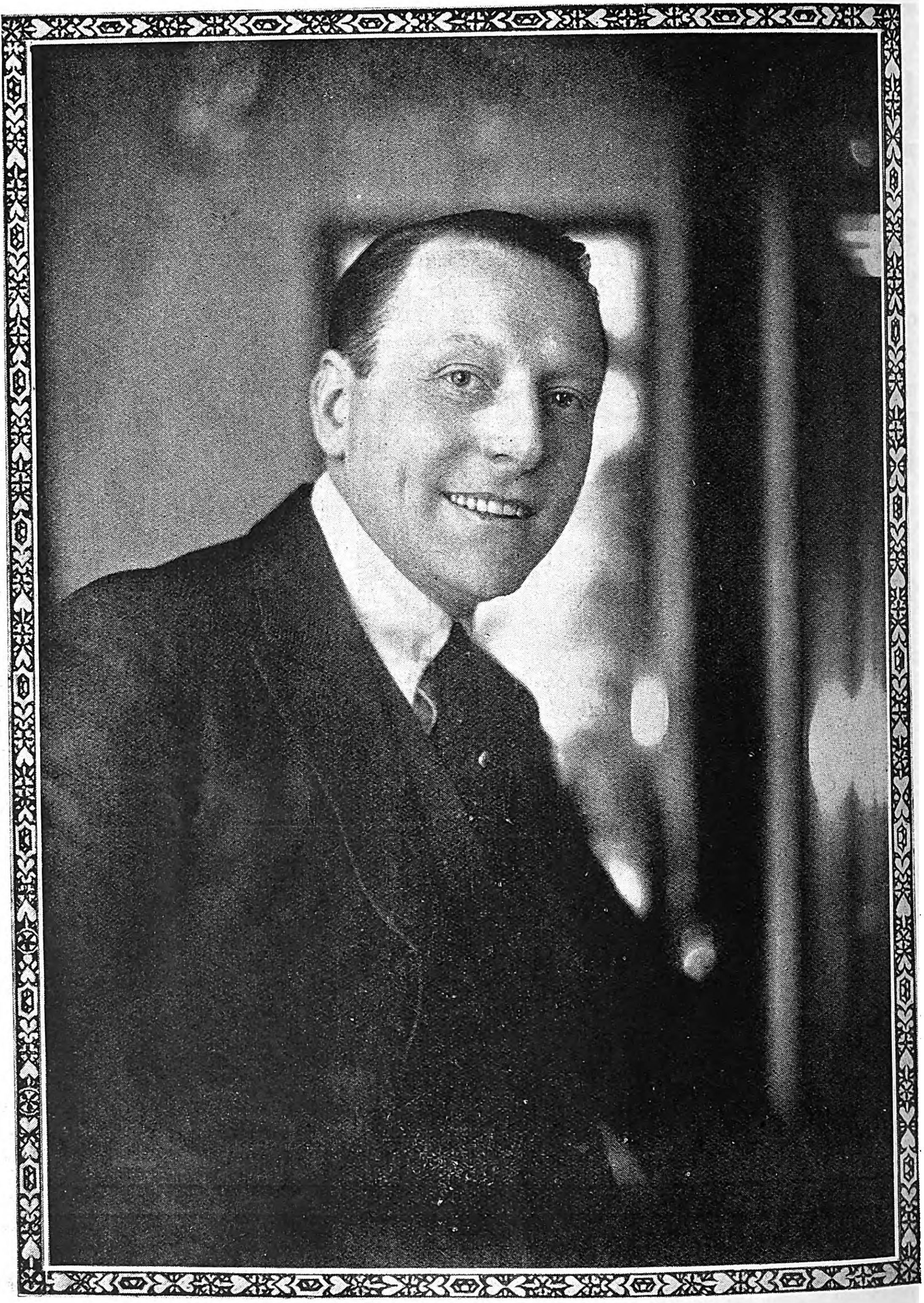
According to Frank Lloyd, the Paramount director, the outstanding reason simple colours are not used is because of the depressing atmosphere they create. Wearing only black and white and gray would result in inferior acting upon the players. The surroundings would reflect themselves in the quality of work done in their midst.

"Colours, as with music, affect our natures to a great extent," declares Lloyd. "How many of us have a suit or dress which creates a moody feeling when we wear it? No actor could convincingly portray a scene of gaiety and joy in drab-coloured surroundings, just as no dancer could successfully interpret a happy movement to the accompaniment of some mournful dirge."

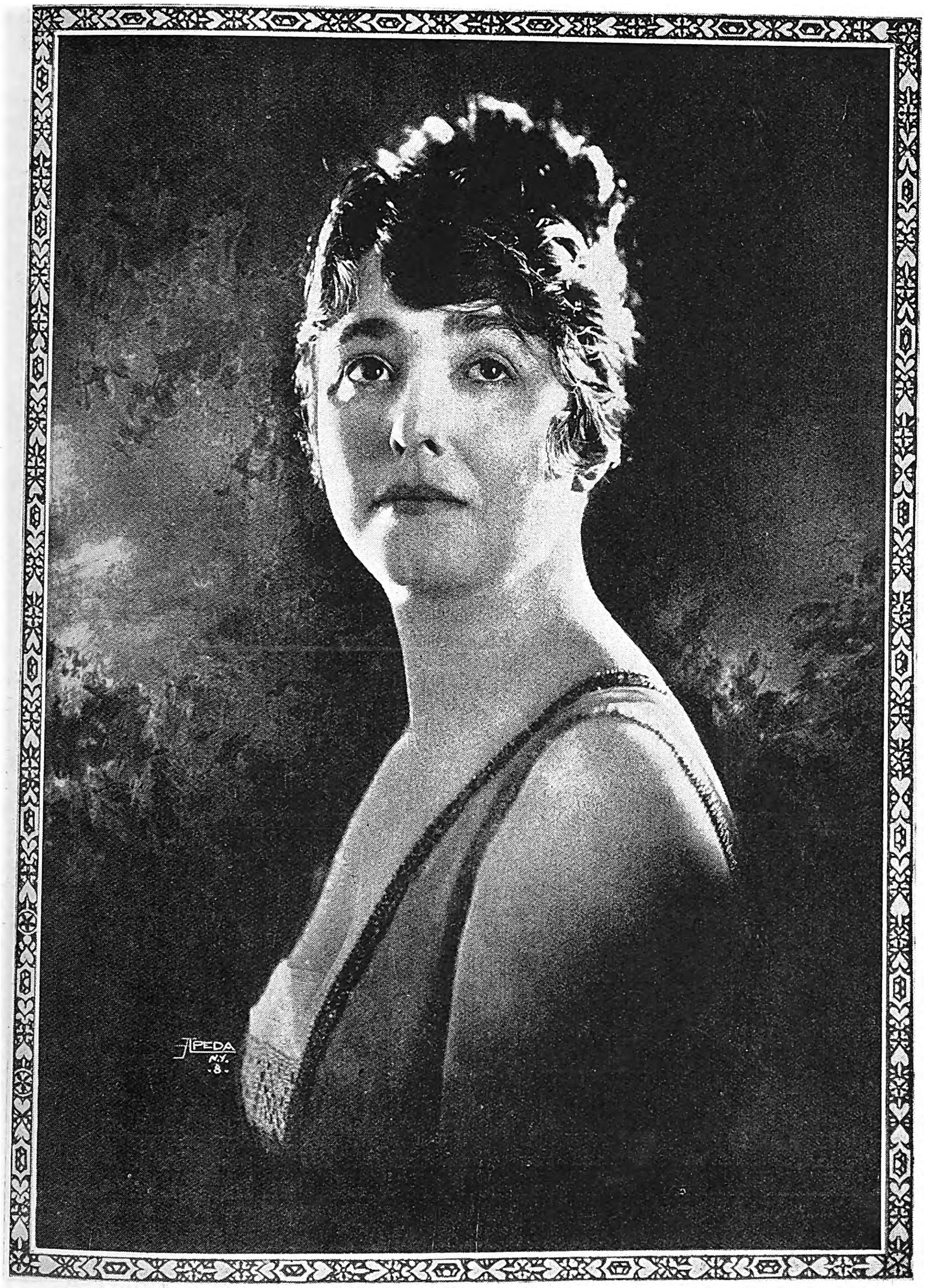
Hilda Ciro, who will appear shortly in South Africa.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.



CLAY SMITH.

Probably no two artistes on the London stage are better known than Le
and will begin their South African season at the Empire Theatre, Johannesb
sunny South Africa, our coming guests are as well known in London as "
said they were Lond



LEE WHITE.

/hite and Clay Smith, who arrive in Durban by the S.S. "Themistocles"
on December 27th. Of all the famous stars we have welcomed to
Ben" itself. The "Daily Mail certainly described them correctly when it
Record Revue Stars.

" Come and have a dip " says Vivien Oakland, Oliver Harden and Tyler Brooke, film stars.

"ROCKING MOON."

The meeting on the quay.

The story was an enthralling one.

The story of "Rocking Moon," coming to the Orpheum, Johannesburg, on December 13th, 14th and 15th, tells of the romance and adventures of a girl who owns a blue fox farm in Alaska. Her battles with fox thieves and fur traders, and the complications arising when two men vow love for her, provide many of the thrills in the picture.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

Fred Wolgast.

By now most children are beginning to look forward to ristmas. Time, for the little people, is measured by the npass of Christmas. All the days of the year are merely ps up to next Christmas Day or steps down from last ristmas Day. Birthdays certainly come in between, but en these fêtes are not so universally delightful as the ıristmas one. Most children know that at Christmas ey will see a pantomime, and that is probably what akes the occasion so very festive and delightful.

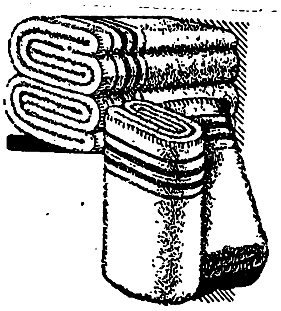
This year's pantomime at His Majesty's Theatre, hannesburg, is to be the popular "Aladdin." You will e the old story on the stage told in a new way. No atter how many "Aladdins" you can see in your life, u will find each one quite different.

Fred Wolgast.

The pantomime of this Christmas will be a riot of light and colour. There will be the beautiful Aladdin himself and his lovely "Princess," the comic old "Widow Twankey," "Aladdin's" mother, beautiful palaces and excellent singing, and, say it very softly, there will be the wicked magician, "Abanazar."

In private life this magician is called Fred Wolgast, and when he is not being the magician he is like every other human being. But the moment he puts on his magic gown and his beard, he becomes a person from another world—from the world of magic.

Strangely enough, though he plays his part with such grim fierceness the children never manage to hate him. "Why, they love me to death," said Mr. Wolgast, when he told me about the many child friends he has made. I feel sure that South African children will not like him any less than do his little friends in London.



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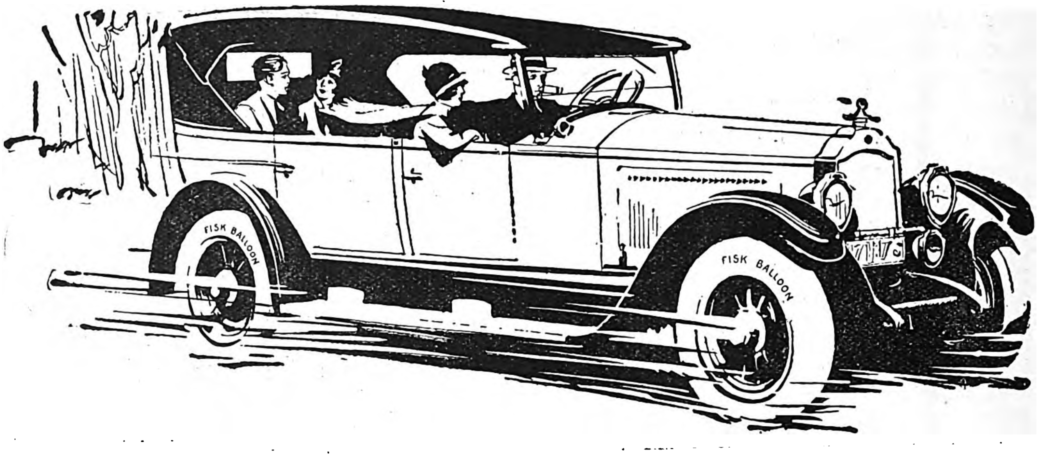

200,000 miles and more

and then a higher re-sale value

Observe the speedometer of any Willys-Knight, old in service. Nine times out of ten, the mileage registered there is much larger than that of any other used car you may meet with.

The reason for this is the absolutely unique service afforded by the patented Knight sleeve-valve engine, in which carbon troubles, valve grinding and all wearing and weakening factors common to the poppet-valve type of engine have been permanently done away with. The engine of a Willys-Knight is everlasting. It never wears out. Unlike any other motor-mechanism in existence, it does not deteriorate. It actually IMPROVES with use. At 100,000 miles and over, a Willys-Knight is a more powerful, more efficient, smoother and quieter motor than the day it left the factory. Hence, high mileage totals on "used" Willys-Knights are inevitable. And their better re-sale value is further emphasized by economy of operation and the many distinctly superior features of beauty, luxury and comfort that are present in these fine cars. You cannot really appraise a car until you drive it—ride in it—yourself. It is to your advantage to have a personal demonstration of the Willys-Knight.

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Johannesburg and Benoni.

WILLYS - OVERLAND FINE MOTOR CARS

St. James', Johannesburg.

"Let's have a jolly time."

"Well, where shall we go to?"

It's an obvious answer, of course—St. James', or "Jimmy's," as it is more affectionately termed.

Calling in there one evening last week, I found a merry crowd "cabaretting" (which is *the* new word this Christmas, and I know you'd all love to be topical. There was a merry birthday party with a cake and all complete. The "birthday child," who was just twenty-one—we never mind our age being given away when we are just so old—was Miss N. A. Sheffield, who wore a chartreuse taffeta gown, and who won our hearts by presenting us with a piece of the cake. The ladies in her party were Miss H. Metcalf, gowned in jade charmeuse; Miss J. Bristol, in apricot taffetas embroidered in bugle beads; Miss May Cross, in a black crepe de chine gown with touches of cerise; Miss May Batty, very charming in rose taffetas; Miss Collins, in pink crepe de chine, trimmed with gold laces; Miss K. Collins, in a chic jacarando blue gown; Miss Marjorie Towney, in cerise taffetas, and Miss Elsie Towney, in green and gold shot taffetas. Miss R. Sheffield came in mauve taffetas.

Mrs. Fred Schlimmer was with some friends and wore a handsome violet blue gown veiled in laces. Mrs. C. Schlimmer wore rose georgette. Miss Spence, who was among the dancers, came in white georgette embossed in chenille, and Miss G. H. Hamilton had on a white georgette gown with a coloured shoulder knot. Mrs. Philip Goldberg was chic in black georgette. Miss Pardini had on a smart pale green satin with laces on the skirt. Miss A. Meano wore rose embossed in crystal and rose beads, and her sister had on palest pink with crystals. Miss Doris Knocker came in black and looked very smart, and Mrs. Dougherty wore a handsome black jetted gown. Miss Burland had on pale pink with sequin embossed on the georgette.

And the cabaret?

Gets better and better, if that is possible. I loved Violet Low's song, "No foolin'," the star wearing a chic costume of mauve georgette with diamante and a diamante cap with a large tulle bow.

"Exercises" and "Poppacattapettle" have become favourites, and when these numbers are backed up by the "Revels" in smart chorus and dancing, what more can you ask?

C.R.

"Mercenary Mary."

Our "Mary" had a great reception at the Empire, Johannesburg, on Monday evening, the house being packed. A bright, cheery show, one is glad to be able to tell you that it will run until the 18th.

Horace Kenney, "The Cwumb."

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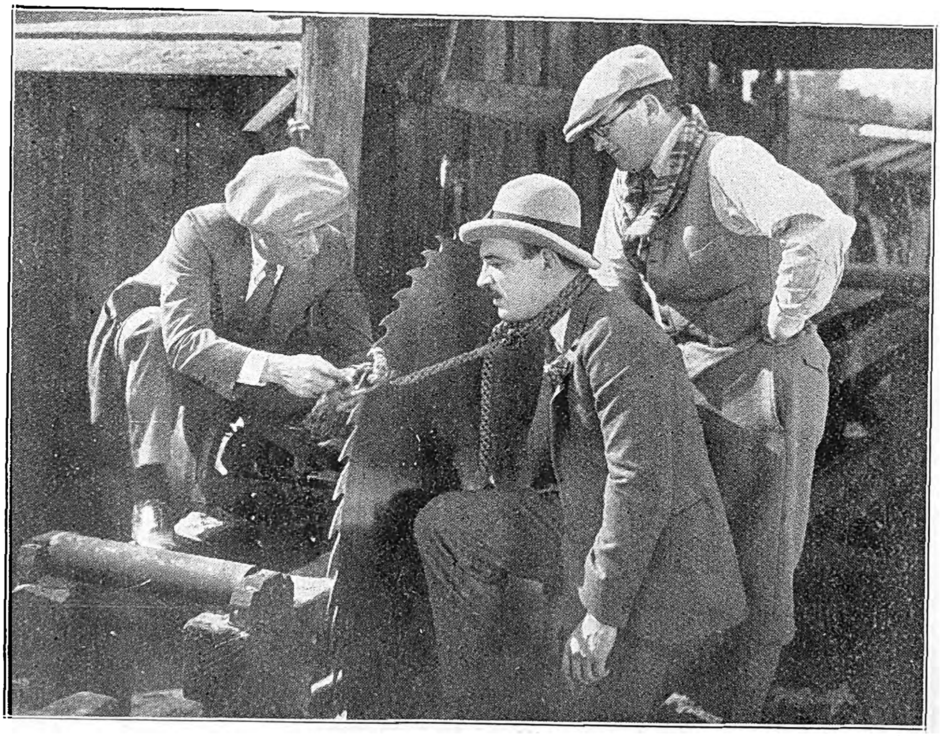
Phul-Nana Face Powder

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

"Madame Sans Gene," at the Bijou

In "Madame Sans Gene" (Madame Devil-May-Care), Gloria Swanson has the rôle of the witty, flirtatious little French laundress, who used to wash Napoleon's shirts for him when he was an impecunious corporal, who married one of Napoleon's sergeants, and who was swept by the French Revolution into the title of Duchess and residence in Napoleon's court, where she alternately scandalised and sent into hilarious laughter the haughty lords and ladies, ending by saving the Empress's honour and winning for herself Napoleon's eternal gratitude.

"Madame Sans Gene" is, of course, a stage classic, and the film version comes to the Bijou, Johannesburg, on December 13th.



Directors explaining a "stunt" to a film star.

Donald Stuart, whose act has been such a great success at the Johannesburg Empire, and who is appearing at the Criterion, Durban, making the people of Natal laugh with his drolleries.

RED DAISY TEA IS THE BEST—TRY IT.

The Drum Major.

KNIGHT MOTOR IN AMBULANCE BREAKS ALL MILEAGE RECORDS.

Still running after Travelling 663,344 Miles or Round Trip to Moon and Back Again.

Surpassing anything on record, a Knight motor has travelled 663,344 miles, or a distance equivalent to a round trip to the moon and half the way back again, according to information received by the officials of the Willys-Overland Company, Toledo.

It took thirteen years of tough, strenuous, rugged service to pile up that smashing total, but that motor is still running and is wistfully, hopefully, confidently winking at the million-mile goal just a few thousand miles ahead.

Still full of stamina and endurance, this Knight motor, with its sleeve valves and sturdy pistons, is vigorously speeding here and there on calls of mercy for the Toronto General Hospital in Toronto, Canada. It is the power plant for an ambulance built by the Russell Motor Car Company in 1913, and presented to the hospital as a gift by the late Sir John Eaton. It has been in continuous service twenty-four hours daily since that time, Mr. C. J. Decker, superintendent of the hospital, declares.

Mr. Decker's attention was first called to this record run when the head of the hospital's ambulance department suggested that the antiquated appearance and facilities of the ambulance would warrant the purchase of a new one.

In humorous banter, Mr. Decker jokingly replied that the ambulance referred to "is a comparatively new one and could not have travelled more than 200,000 miles." He was astonished when shown that it had actually done more than three times that mileage.

December 8th, 1926.

The Editor,
"S.A. Pictorial,"
Empire Buildings,
Johannesburg.

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Name ....

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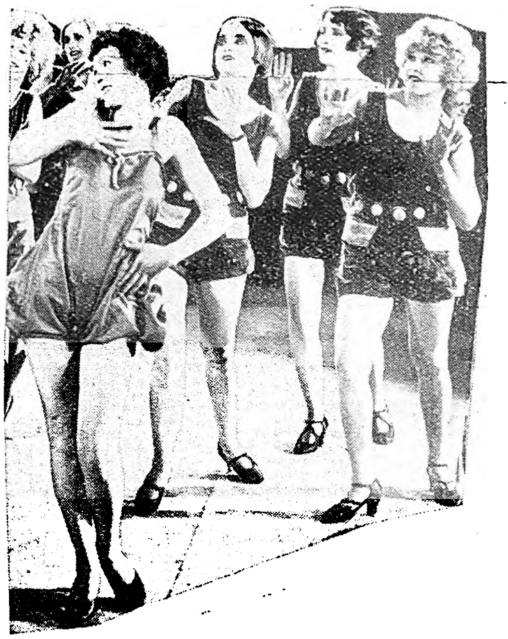
I hereby agree to accept the judges' decision as final.

A coupon must accompany each entry sent in.

THE BEST PHOTOGRAPHER—JANE PLOTZ.



LONDON THEATRES.

Leicester Square,
10th November, 1926.

Packed to the Doors.

The most important production since I last wrote to you has been that of Eden Phillpotts' latest play, "Yellow Sands." The first night at the Haymarket Theatre was an amazing success. After the failure of "The White Witch" it was good to see the dear old Haymarket packed to the doors again. One missed, of course, Fay Compton and Leon Quartermaine, who have for so long played the leads in that theatre, but the charms of the play and the excellent acting drove all regret from our minds.

Author of "The Farmer's Wife."

Eden Phillpotts, as you know, is the author of "The Farmer's Wife," which has been running for over two years and is still playing to packed houses at the Court Theatre. "Yellow Sands," like its predecessor, deals with the comic side of Devon folk life. There is not much of a plot—for Eden Phillpotts relies on the working out of character rather than the making of intricate plot—but the whole play is so full of charming comedy and very kindly satire that the most crabbed theatre-goer could ask for nothing better.

The Story.

The play centres round the distribution of Miss Jenifer Varwell's small fortune. The old lady gives a party on her eightieth birthday, to which she invites all her family and relatives. Upon this festive occasion she sizes them all up and conveniently dies some weeks later. The bulk of her fortune turns out to be unexpectedly bequeathed to her sulky socialist nephew Joe, who thereupon begins to shed the communistic beliefs and adopt conservative ones. Cedric Hardwicke adds another success to his long list of successes in the part of an old farmer, while Frank Vosper made us aware of the sullen politician in Joe Varwell, but he also made us aware of the decent fellow he was. This was a fine performance. Muriel Hewitt, in a small part, played delightfully.

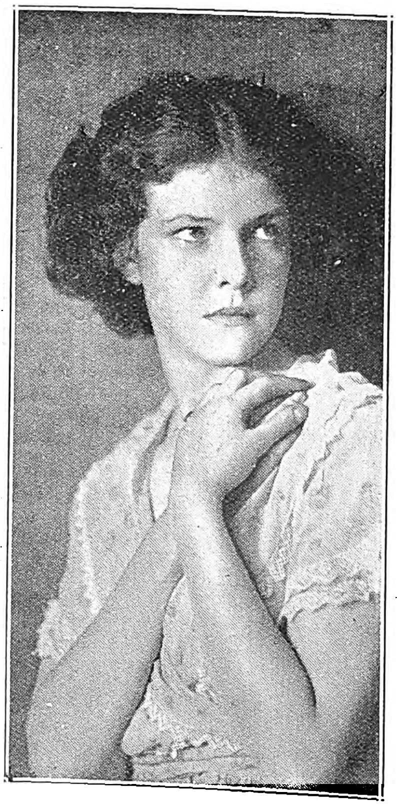
From the Spanish.

Another of this week's productions is that of a play translated from the Spanish, called "The Cradle Song." This is played at the tiny Fortune Theatre, which is tucked away modestly behind the huge shoulders of Drury Lane. It is a long time since I have seen anything so delightful, and the play is acted by a company of young players who do justice to the exquisite writing of the dramatist.

Aubrey Mather.

Like Tennyson's Brook.

"The Constant Nymph" has become a by-word among theatrical people. It looks as if, like the brook, it would go on for ever. It is difficult to get seats at all times, and one must book weeks in advance. This is a photograph of Aubrey Mather, who appears in the part of the German ballet master, Trigorin. The Countess Landi's daughter, Elissa Landi, also has a large part in this play. She is the "Antonia" of the piece and gives the most delightful rendering of a difficult part. Elissa Landi has already made some mark on the stage, and is also a budding authoress, her first book, "Neilson," having been published last year.



Elissa Landi.

"Riceyman Steps."

Many of my readers will have read and enjoyed Arnold Bennett's novel, "Riceyman Steps." This has been dramatised, and will be produced by Leon M. Lion, well known to South Africa, for a series of matinees before it goes into the evening bill. Mr. Lion himself will play the part of the old bookseller, while Hilda Trevelyan and Gwen Ffrangcon Davies will also be in the cast.

A Famous Producer.

I had a glimpse of Sir Arthur Pinero yesterday, as he sat perched over the footlights of the Globe Theatre at a rehearsal of his play, "Trelawney of the Wells." He sat on a sort of boarded-round rostrum, which producers of old times used at rehearsals, but which are seldom seen nowadays. Sir Arthur was conducting the rehearsal himself with a knowledge of the stage which must terrify the young actors and actresses of to-day. Margaret Bannerman is to play the part of "Trelawney" in this new production.

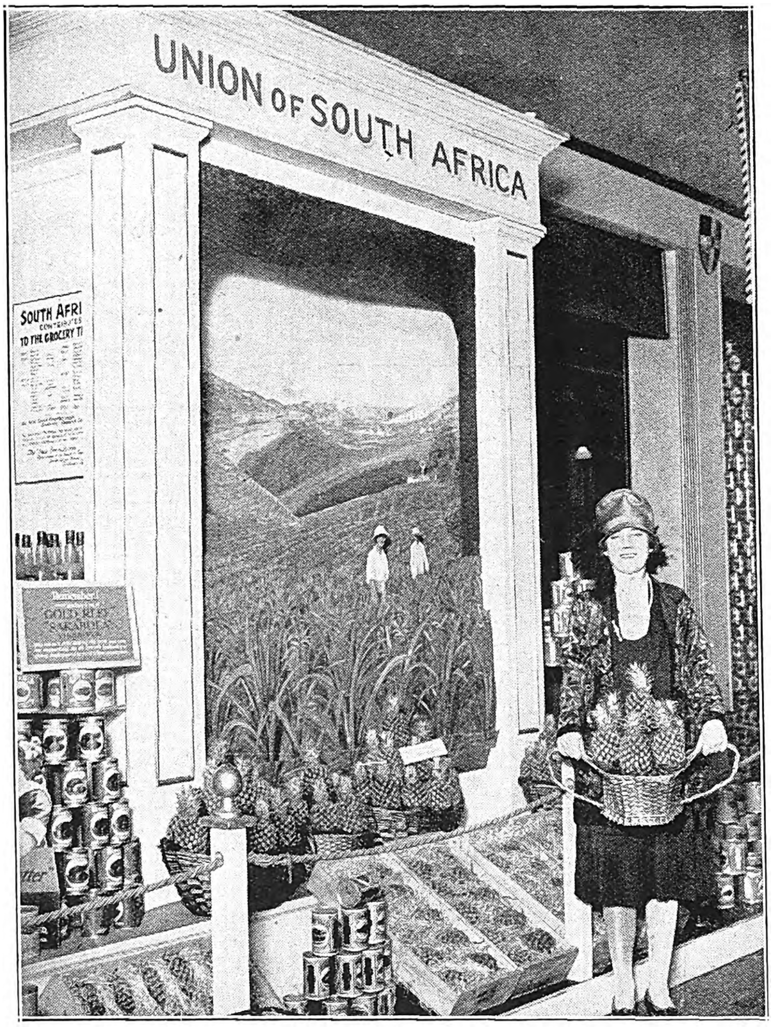
You will see it in South Africa.

At the Garrick, "The Ghost Train" still puffs and steams its way nightly before the eyes of an amazed audience. I have been behind the stage to see how the

DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.

effect is made, but not for worlds would I give away the secret, although, as a matter of fact, my knowledge of how it is done does not detract from my delight in seeing, again and again, this amazing piece of stage mechanism. This play, too, will make its début in South Africa next year, and you will be able to watch the marvel for yourselves.

Here is a photograph of an old friend of South Africa, Hetty King. It was taken at the stall of the Union of South Africa at the Imperial Fruit Exhibition held at Holland Park last week. You will see that this delightful comedienne is in the best of spirits, and that glittering smile of hers will be familiar to you all. I do not doubt that her burden of succulent pineapples made her think very tenderly of the country from which they came, and to which she returns for a tour next year.



Anita Loos' Play.

"The Whole Town's Talking" has proved a great success, and is still playing to good houses at the Strand Theatre. It was produced here by Ralph Lynn, who, with his great knowledge of farce situations, makes an excellent producer. The fight in the dark is one of the best scenes in the play. Its author, as, of course, you know, is Anita Loos, of "Gentlemen Prefer Blondes" fame.

PAMELA TRAVERS.

The Two Shelby.

The latest acrobatic and equilibristic act is that of the Two Shelby, who are due at the Criterion Theatre, Durban, on December 13th.

They come to South Africa fresh from a world tour, having upon them, as it were, the glamour of most of the countries of the earth. You will like the Two Shelby and their fantastic modern Olympic act. There is nothing these two clever acrobats cannot do. They can tie themselves into knots, almost, and disentangle themselves from the most intricately difficult positions.

It has taken years of hard work to perfect some of the harder feats which their act contains, but the Shelby have never given up hope of attaining the top of the tree, or, perhaps, I should say, the top of the trapeze.

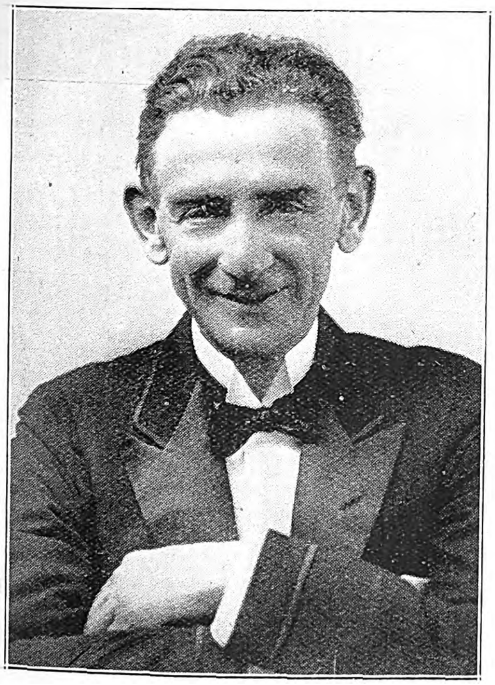
Both these artists are French, and they have great difficulty with the English language. They admit that they would rather do the most difficult acrobatic stunt than make even a middle-sized speech in English.

Herschel Henlere.

Here's good news for you. Herschel Henlere will be back at the Orpheum, Johannesburg, on December 13th. The next day, the 14th, is his birthday, but don't say we told you so? His age? That's telling, again.

MILKA & VELMA SUCHARD'S CHOCOLATE

If there are legs more famous than those of Gilda Gray, we would like to know the name of their owner.



Jarrow.

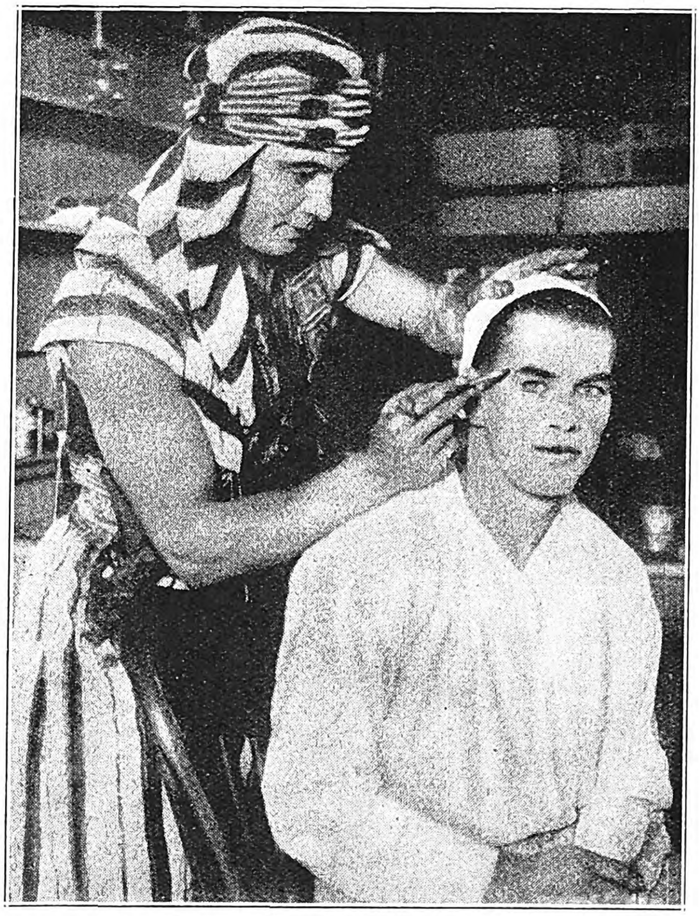
JARROW.

Of all the tricks of which Jarrow, the juggler, is master, the two which he likes best, and which are the most difficult, are the tobacco trick and the lemon trick.

The first consists of transfering a handful of tobacco from the right hand to the left without either hand coming in contact with the other. This is simple enough to write about, and simple enough to read, but try to do it yourself and you will see that the man who does achieve it is not an ordinary juggler.

The lemon trick has the merit of being amusing as well as astonishing. He takes a solid lemon, borrows money from the audience, who are entitled to cut open the fruit and find their notes deposited in the middle of the lemon as if they had grown there since the lemon was a mere white flower.

Jarrow has many gifts. Not least of these is his faculty of making small play-lets which consist mostly of miming, and they have an amazing sparsity of words. He produced, not long ago, in America, a powerful and moving drama in which no word but "Ah" was uttered. You have to see this play to realise its humour and its cleverness. It is just possible that Mr. Jarrow may stage his famous one-word drama in South Africa.



Gene Tunney, the heavy-weight champion, was made up for his first screen appearance by Rudolph Valentino.

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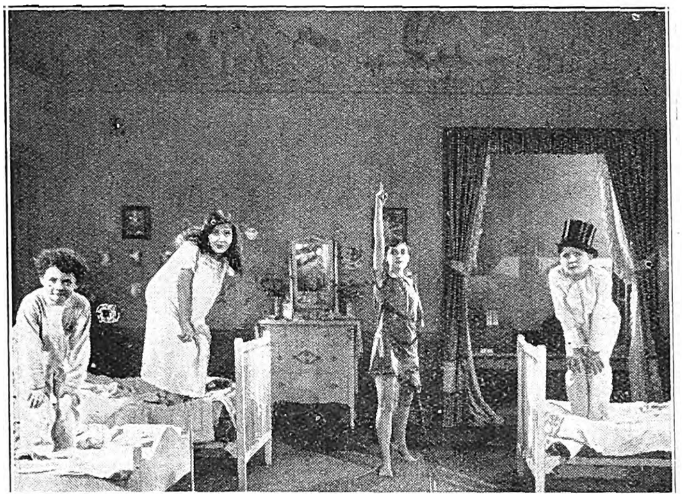
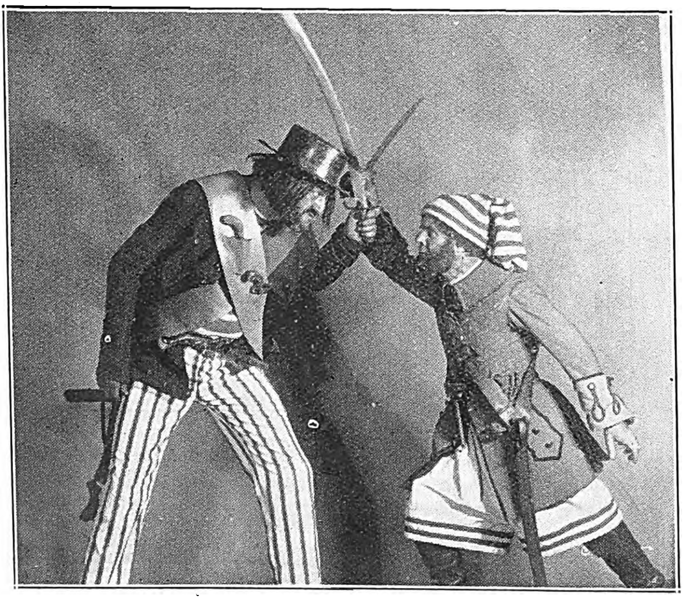
PETER PAN.



"The Boy who wouldn't grow up," appears.

In Never Never Land.



The battle of the pirates.

"Come in, old fella."

"When the first baby laughed for the first time, its laugh broke into a thousand pieces, and they all went skipping about. That was the beginning of fairies," says Peter Pan.

Children who believe in fairies are the ones who keep them alive, according to Peter.

"Every time a child says 'I don't believe in fairies,' one of them suddenly dies. Fairies are nearly all dead now because so many children refuse to believe in them any more."

The adventures of the three Darling children, Wendy, John and Michael, with Peter in the Never Never Land, form the theme of Barrie's wonderful fantasy, which will be seen at the Alhambra, Capetown, on December 13th.

Betty Bronsen, chosen by Barrie, plays the title rôle.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

Next Week's Calls.

TOUR LIST FOR WEEK COMMENCING DECEMBER 13th.

Tivoli, Capetown.—(Opening Wednesday, December 15th) Gus. Fowler and Assistants, Wright and Marion, The Huntings.

Empire, Johannesburg.—"Mercenary Mary." Second Week.

Orpheum, Johannesburg.—Herschel Henlere.

Grand, Pretoria.—Benson Gray, The Littlefields.

Criterion, Benoni.—Terpsichore, Story and Lee.

Binko, Maritzburg.—Daisy Wood, Daly Sisters and Marr.

Criterion, Durban.—Delysia Stroganoff Ballet, Two Shelby, Armour Boys.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday) Zellini and Assistant, Effie Fellowes.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Zellini and Assistant, Effie Fellowes.

Grand, Bloemfontein.—(Friday and Saturday) Grosvenor Quartette, Les Zengas.

Apollo, Germiston.—Gilbert and Chapman, Ted Huxter.

Empire, Brakpan.—(Friday and Saturday) Scott Sanders, Van Dock.

Vaudette, East London.—(14th to 18th) Bert Ralton's Havana Band.

Palace, Salisbury.—Mantell's Manikins, Esther Valey, Johnny Moore, Jenny Roy.

His Majesty's Theatre, Johannesburg.—Guy Bates Post and Dorothy Brunton in "The Bad Man."

Grand Theatre, Port Elizabeth.—1926 Comedy Company will present:—Tuesday and Wednesday, December 14th and 15th, "A Cuckoo in the Nest"; Thursday and Friday, December 16th and 17th, "The Best People"; Saturday (Matinee and Evening), December 18th, "Rookery Nook."

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The Popular Hotel. Every Comfort Assured.
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TEDDIE GARRATT, Sole S.A. Representative,
The Billy Mayerl School of Syncopation,
P. O. Box 5828, Johannesburg.

Hair-Growing Discovery

Mr. Brittain was bald. His hair grew anew as shown in the portrait. **Many persons**—both men and women—who were completely **bald** have grown a full crop of beautiful hair by using Kotalko. **Marvellous and speedy growth of hair** has been reported even when falling hair, dandruff, and baldness have existed for years.

Buy a box of Kotalko to-day. On sale at busy chemists' everywhere.

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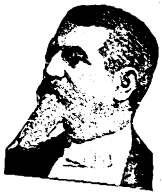

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

Racing Notes.

By "*Observer*."

Amazement, who, on Saturday at Benoni, won the Steward's Plate for Mr. A. H. Myers, is the first winner sired by Dignitary.

Yankee Doodle, now second favourite for the Dingaan's Day Handicap, has been well tried with Hallow's Mass on the Germiston course, and if all one hears be true, Yankee Doodle has only to reproduce her gallop to take a lot of beating in the big Galloway event, in which she is to be ridden by G. Nicoll.

Polinique pulled up badly after a gallop on Thursday morning, and was struck out of the Summer Handicap at 9.27 a.m. on Tuesday.

At the time of writing, Mr. F. W. Murray has the distinction of owning and training the favourites for the three ante-post betting mediums. Polinax (Dingaan's Day Handicap), Illustrious (Summer Handicap) and Prince Royal (S. A. Derby).

H. Bryan, who was signed on during the Durban Winter Meetings, has left W. W. Pickering's stable, and on Monday he returned to Durban. E. Jacobie will ride most of Pickering's team throughout the Summer Meetings, including Vibration in the Summer Handicap and Asteroid II. in the Derby.

One of the sensations of last week was the backing of Claudius II. for the Summer Handicap, in which on the book he has 10 lbs. the worst of the weights, although on the minimum mark 6.0. At one time Claudius II. touched as short as 8 to 1, but has since eased. To have any chance at all in the Summer Handicap, and on his showings he has none, Claudius II. will need to win the Moderate Handicap at Germiston "on his head," to use an apt racing phrase.

At Benoni there was only one ticket taken on the winning double Jack on the Green II. (8 to 1) and Society Girl (7 to 1). This was held by Mr. J. Azzie, owner of Society Girl, who scooped the pool and netted the nice dividend of £1,008 17s., which should go a long way to providing his Christmas dinner. At least it would for most of us.

Poly's Nature, a well-backed candidate for the Dingaan's Day Handicap, broke down in a gallop with Hood on Thursday last, and at 10.35 a.m. on Monday was withdrawn from her engagement. Hood won this race last year, and as Poly's Nature had put up a satisfactory trial, Mike Browse was in hopes of repeating his success. But then Mike was never very high up on the "Good Luck" Handicap.

Prince Royal's Victory in the Benoni Guineas last Saturday was so impressively gained that it is difficult to imagine him being beaten in the Derby. On the Guineas running Ostentation can have no chance, and as for Asteroid II., who did not run at Benoni, his only hope is that he can generate enough stamina to see out the severe mile and a half in the Derby. This is very open to question, even if the going be fast and on top of the ground, but should it be heavy and holding his hopes will be seriously discounted.

To Mr. Jack Herff, the well-known bookmaker, belongs the credit of having bred the Guineas winner, Prince Royal, also the colt's dam. As Prince Royal is by Silverpoint, who is by Tracery out of Santa Fira by St. Frusquin, while his dam, Flying Prince, is by Sir Daniel out of Flying Kite by Flying Lemur (own brother to Flying Fox), he certainly does not lack staying blood. What is more, he fills the eye as a potential Derby winner, which is more than can be said of some of the others—Asteroid II. excepted. But the latter is not bred a stayer, and on his showings in public lacks good rugged stamina, and anything over a severe mile may find out his weakness.

Mr. Harry Myers was dreadfully disappointed over the poor showing put up by Typical in the Guineas. In private she had been tried better than Ostentation over a mile, yet in the Benoni classic the latter finished very many lengths in front of her. And as Bona Fide and Dignified also beat Typical badly, the Oaks has now become a much more open race. Previous to the Guineas, Typical was regarded as an even-money chance for the fillies' classic, but since then a much longer price can be obtained. Of the three named, Dignified looked susceptible of the greater improvement, and she may beat the other two in the Oaks.

On the Benoni card Fire Escape was shown as a three-year-old, whereas George Weale's horse is now bordering on his sixth year. Although the class he beat on Saturday was very moderate, Fire Escape put up a sterling performance. Seven days earlier he had won a two mile race in the sandy and heavy going on the Milnerton course. Put on rail he spent most of the week travelling, and was only taken out of the truck late on Thursday evening. On Saturday morning he had to face another railway journey to Benoni, where, to the surprise of the talent, he won over the easiest five furlong journey in the Union. This stamps Fire Escape as one of the hardiest and most versatile horses we have had for many years.

Sir Abe Bailey, who is due to reach the Rand shortly, brought out with him in the mail boat one of the best shipments of horses that have reached South Africa for many a year.

Saturday's meeting at Germiston takes on increased interest, inasmuch as the Stewards' Plate is generally a good pointer to the more important S.A. Nursery Plate, run a week later at Turffontein. And the Germiston Handicap is somewhat in the nature of a dress rehearsal for the Johannesburg Summer Handicap. But here the form has in the past proved most unreliable and expensive. However, let us hope it will be better this time. As the Flying Handicap failed to fill, it was dropped, but the balance of seven events are so well filled, we seem assured of a topping day's racing. With a run, the under-mentioned may pay for the following:—

1.20 p.m.—Maiden Handicap. Five furlongs.
1, Saltaire; 2, Earl Trenton; 3, Ealing.

2.0 p.m.—Stewards' Plate. Four furlongs.
1, Wide Awake; 2, Somerset; 3, Canary.

2.35 p.m.—Moderate Handicap (D). Nine furlongs.
1, Grey Pietri; 2, Court Gallant; 3, Hans Dons.

3.25 p.m.—Germiston Handicap. Nine furlongs.
1, Hampton Court; 2, Illustrious, 3, Asteroid II.

3.55 p.m.—Moderate Handicap (A). Seven furlongs.
1, Claudius II.; 2, W. W. Pickering's elect; 3, Catalan.

4.30 p.m.—Moderate Handicap (C). One mile.
1, Cargire; 2, Society Girl; 3, Pontoon.

5.10 p.m.—Moderate Handicap (B). Six furlongs.
1, War Office; 2, Costly; 3, General Hunter.

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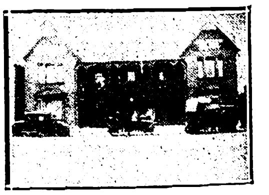

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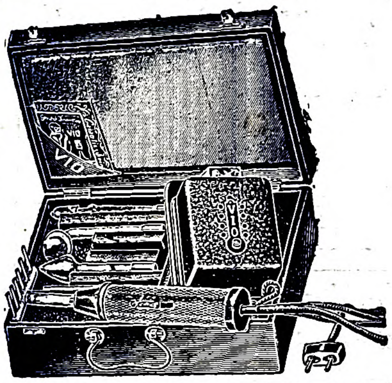

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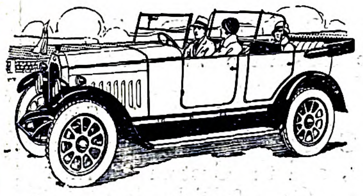

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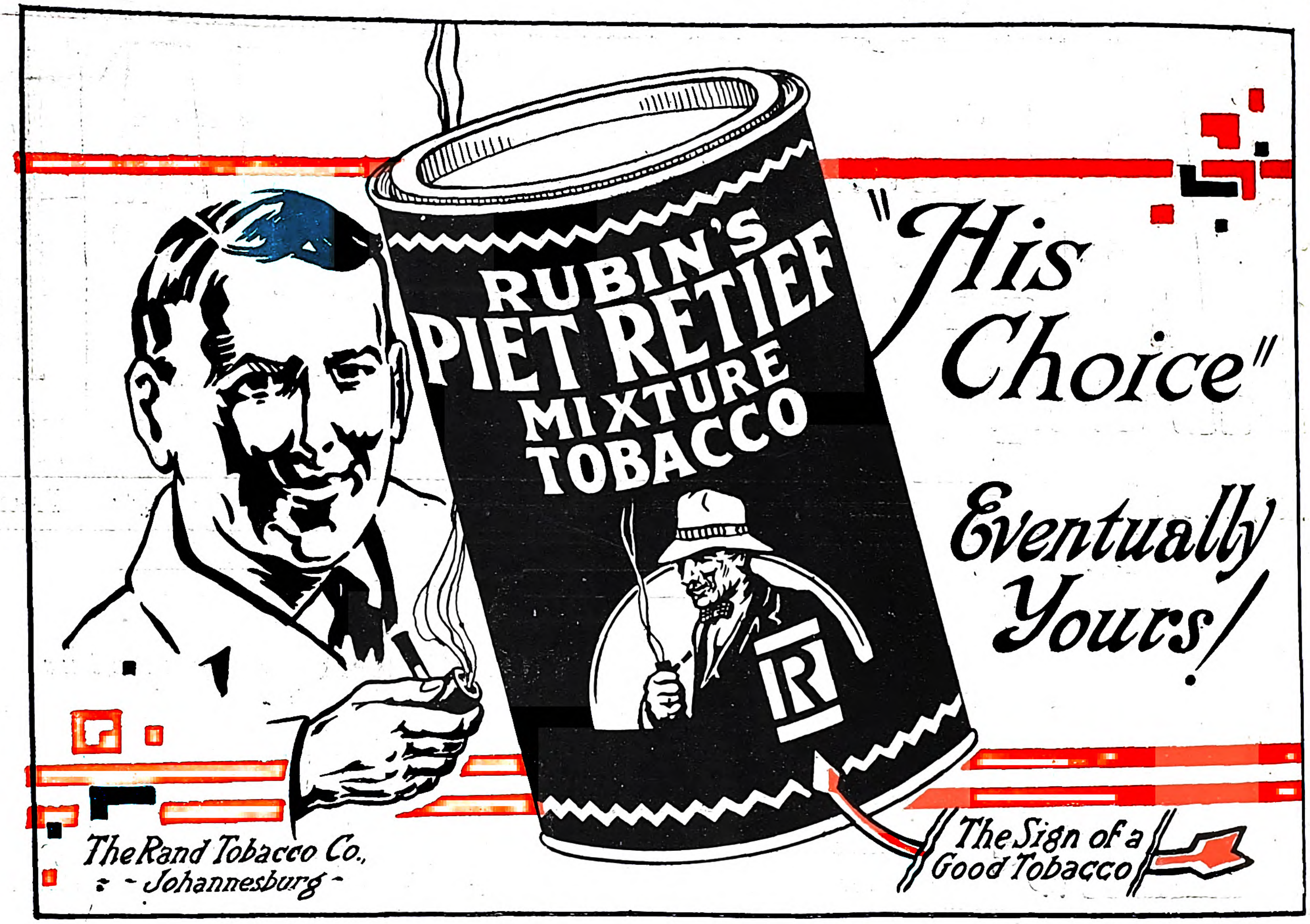

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STAGE & CINEMA.

VOL. XX. No. 594. WEDNESDAY, DECEMBER 15TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

OUR FATHER XMAS.

Is he Santa Claus or Larry Semon? He's both and wishes all our readers A Very Merry Xmas.

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ALADDIN

"Get something about the pantomime for the Christmas issue," said the Powers-that-be. "But, be careful, there's magic in the air."

So off I went to the theatre, where rehearsals were in evidence, and walked down the darkened theatre towards the stage, walked down with great excitement and a fluttering at my heart. Magic? Well, well. In 1926, too! But here, surely, was no magic, for I saw a wonderful palace on the stage, looking like a huge lacquer cabinet, all shining red, black and gold, and on the steps stood the producer, Mr. Philip D. Levard, the man I had come to see.

Magic Everywhere.

"Well," I said to myself, "Here we are . . "—and just then, puff . . . . Castle and everything vanished suddenly, and I saw "Abanazar," the African magician, peeping round the corner. The Powers-that-be knew what they were talking about.

And yet more Magic.

Another minute, and a desert lay before me, a desert in Africa, the hot sun shining down on the sand . . . Abracadabra, what's that? It's gone; it's really gone, children, and here's Aladdin's Palace in China.

"Very easy, really," smiled Mr. Levard, "In Pantomimeland you can do anything." But I stood very close to him as he spoke, for I did not like the look of that African magician, or the "Court Prevaricators," or the wicked Vizier's wicked son.

A Wylie-Tait Production.

"It's going to be a wonderful show," said Mr. Levard. "It's the entire Wylie-Tait production from the London Hippodrome. Catchy music, written by the late Mr. Tait ('That,' you remember, who sang with Clarice Mayne), and good dialogue."

The Babies' Ballet.

"And, one thing *you must* tell folks about, and that is the babies' ballet; they're all under six, and do the Charleston. Just wait and see. Of course, this show is the biggest we've done here, and there's the marvellous Samiloff lighting on top of everything else. Let me tell you of our electric curtain; it has 1,000 electric lights in it, and an aerial ballet of jewelled butterflies."

"The story, please," I asked.

The Real Aladdin Story.

"You remember how Aladdin finds the lamp, how "Abanazar" goes searching for the perfect youth, unsullied and pure, to get him the lamp, and how they go to the mountains; how Aladdin falls in love. . . .There will be eighteen scenes and heaps of magical effects."

"Thanks, I've seen some," I said, hurriedly.

"Well, when the Princess sings 'Dream Bubbles,' went on the producer (I watched him anxiously, in case he faded away before my eyes) the bubbles float over the audience."

The Slaves.

"Then a banquet, and sixteen slaves appear as if by magic. In 'John, John Chinaman,' the girls tell the story with large bricks, such as kiddies use, only bigger. Plum Blossom Time in China is the last scene—a wonderful flower ballet and marvellous gowns. Miss Benjamin has excelled herself this year." And, indeed, everywhere one looked was a riot of lovely colour, gorgeous shimmering satins and silks, and pretty girls.

'Some of the Songs?"

"'Ukelele Dream Man,' 'Smile Awhile,' 'Dreaming of a Castle in the Air,' 'Goodnight,' and a tongue-twisting song among others."

The desert scene came on again as he finished speaking, and hastily putting a piece of paper in my hand, Mr. Levard walked towards a cactus, and—vanished. And this was on the paper.

"Aladdin and the Wonderful Lamp."

Mortals.

The Emperor of China … … …	Vernon Kingsley.
The Grand Vizier … … … …	Ernest Shannon.
Abanazar (The African Magician) …	Fred Wolgast.
Li-Hi Li-Lo } (The Court Prevaricators) …	Rolls and Falls.
Pekoe (The Wicked Vizier's Wicked Son) … … … … … … …	Herbert Lee.
The Widow Twankey (A Laundress) …	Teddy Stream.
Aladdin (Her Son) … … … …	Irene Shamrock.
Princess Badroul Badour … … …	Kitty Emson.

Immortals.

Slave of the Ring … … … …	Connie Thorne.
Slave of the Lamp … … … …	Hal Collins.

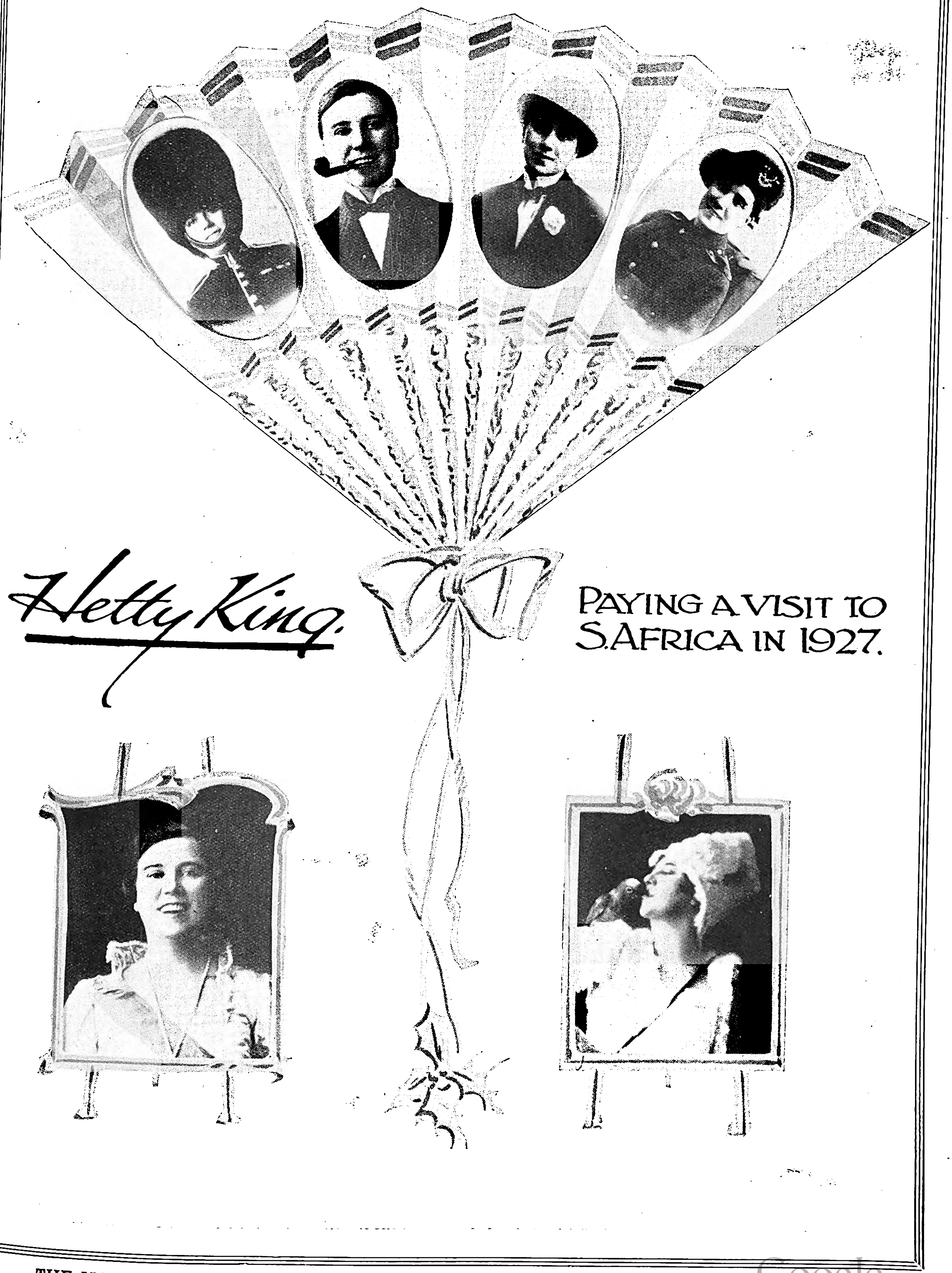
Interruptions by Horace Kenney.

And I'm still wondering whether Mr. Levard will appear again in "Aladdin's" Cave, or at the Palace, or, let us whisper it, whether the two Chinese policemen, "Li-Hi" and "Li-Lo" have got him. December 23rd, at His Majesty's Theatre, will tell.

C.R.

Mr. Arthur Bourchier,

The African Theatres, Ltd., have great pleasure in announcing that during next year Mr. Arthur Bourchier will be in South Africa with a very fine company, and will open in the play he has made famous, "Treasure Island."


Hetty King.
PAYING A VISIT TO S.AFRICA IN 1927.

THE MOST ACCEPTABLE XMAS PRESENT—A PHOTOGRAPH TAKEN BY JANE PLOTZ.

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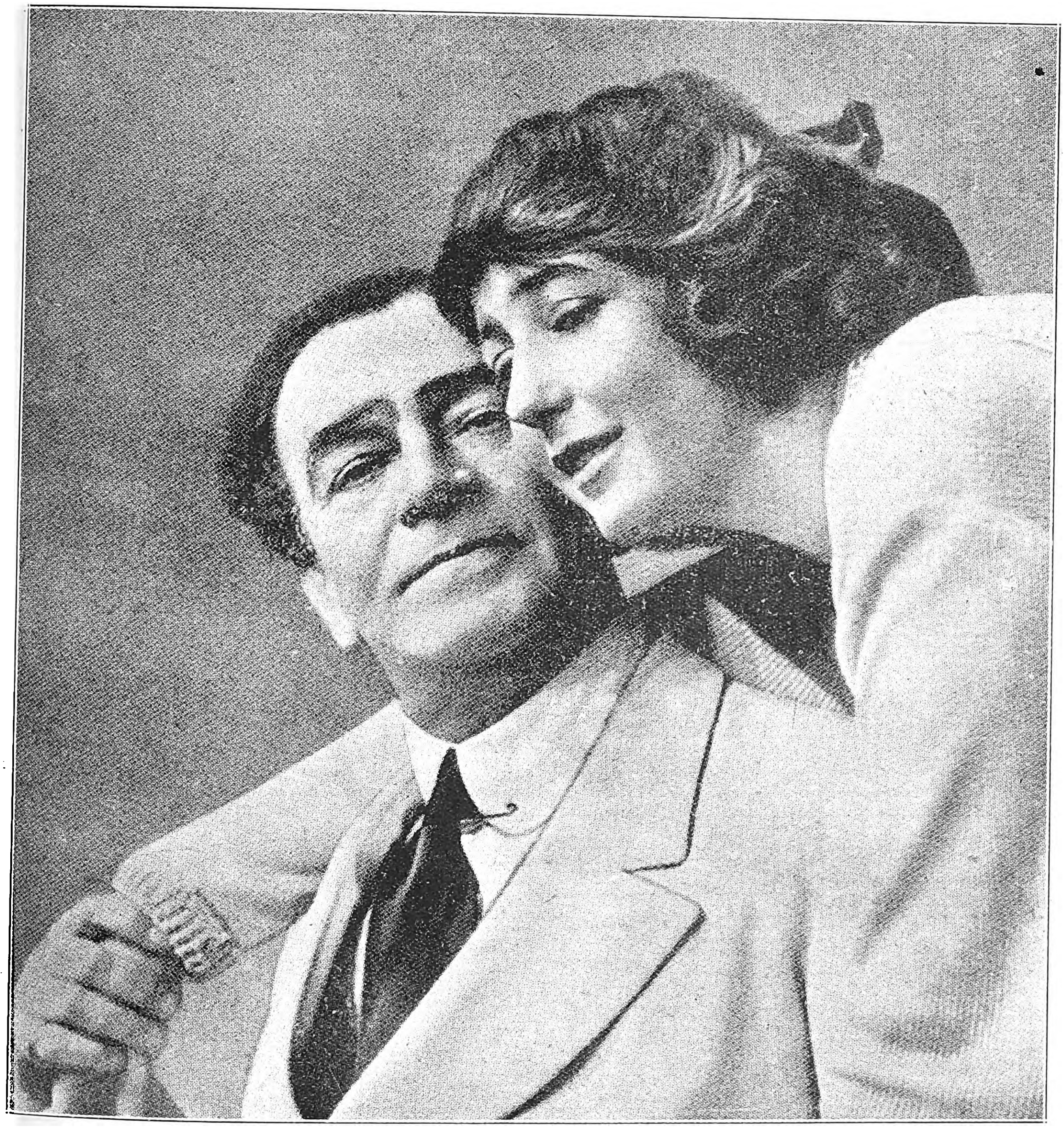
THE REVELS
WILL BE THERE.

[*Photos: Leon Levson.*

TO VISIT SOUTH AFRICA NEXT YEAR.



A scene from "Scandal" at the Strand Theatre, London. Mr. Arthur Bourchier and Miss Kyrle Bellew. Mr. Arthur Bourchier's visit to South Africa in 1927 will be one of the theatrical events of the year.

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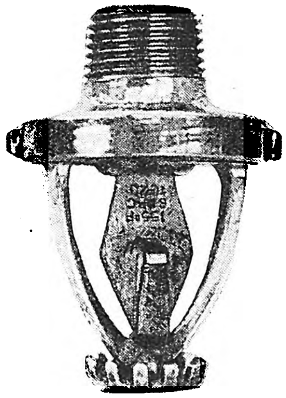

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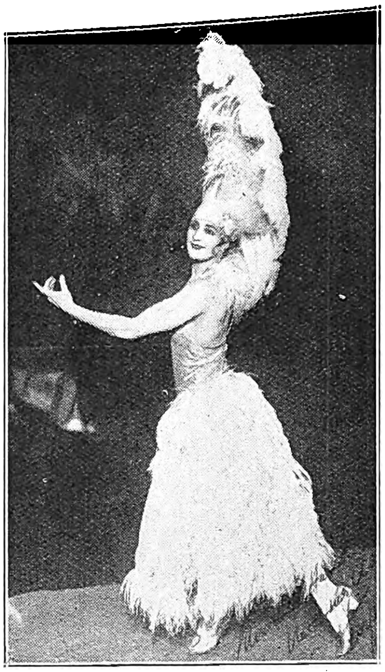
Terpsichore



"No one mind my bare legs 'ere, eh? Ze critics—zey say nothing. Wise men! It is ze wise man who knows ze art from ze wish to shock," says Terpsichore.

"In Birmingham zey not so wise. Birmingham it 'ave watch committee to look after ze morals of ze town. Seven solemn ole men come to rehearsal, and cut out what zey tink bad for ze young Birminghams. Zey say to me, 'Mam'zelle, you must wear ze stockings. No bare legs in Birmingham!' I say, 'Ver' well. I wear ze stocking.' Voila! I cannot dance. I 'ave no grip on ze floor. I 'ave nothing on my feet or legs but ze stockings, you see. Comique, n'est ce pas? Zen I say, 'Messieurs, permittezmoi to cut ze toes out.' Zey agree. Zen I dance for the young Birminghams, with stockin's to my knee and ze toes out. Ah, c'etait tres drole!

"In Brazil I dance for them my Bacchanale. Ze ole gentlemen say, 'Ze backcloth with ze painting of Bacchus and ze nymphs—it must come out!' I use it 'ere. No one mind 'ere. Zey say, 'Terpsichore 'erself alri'. Cut nothing.'

"My name, it is Tutti—what you call Christian name. I was born at Turin, in Italy. My father, a maestro of ze dance, taught me as a li'l one. Zen I go to Paris. I study with Checciti, the great maestro, and Ambrosini, of the Royal Opera at Brussels. Checciti, 'e take each student through ze dance in turn. I never forget after ze first time. 'E say, 'Ah, you li'le Terpsichore herself, the muse of ze dance. Ze dance is inside you.' So then I took ze name Terpsichore."

Mdlle. Terpsichore comes to the Grand, Pretoria, on Dec. 20th, and the Tivoli, Capetown, on Dec. 29th.

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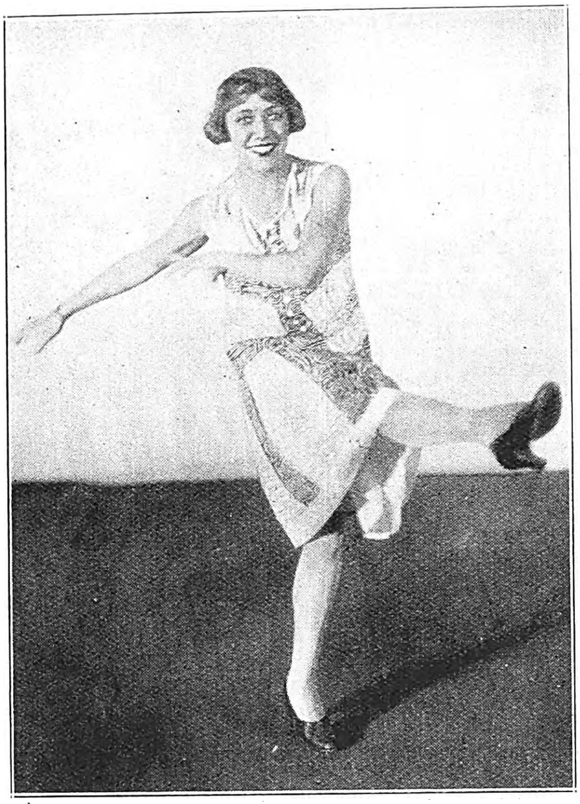
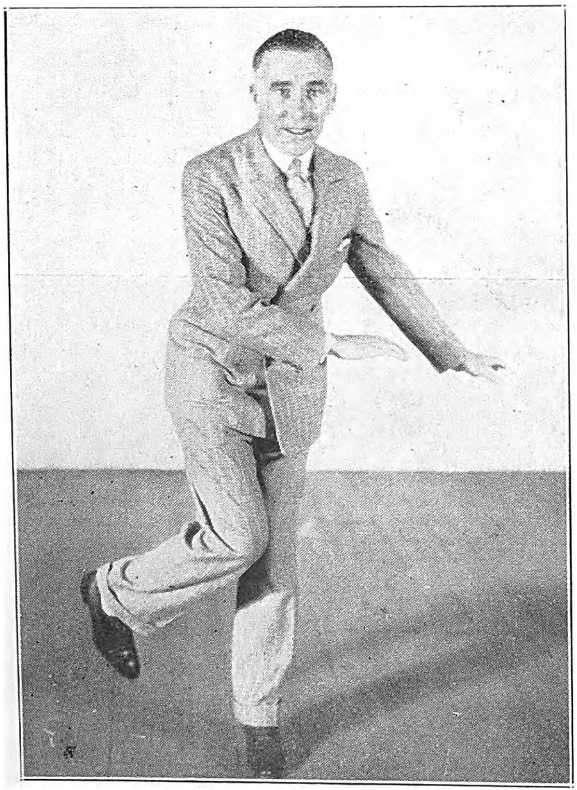
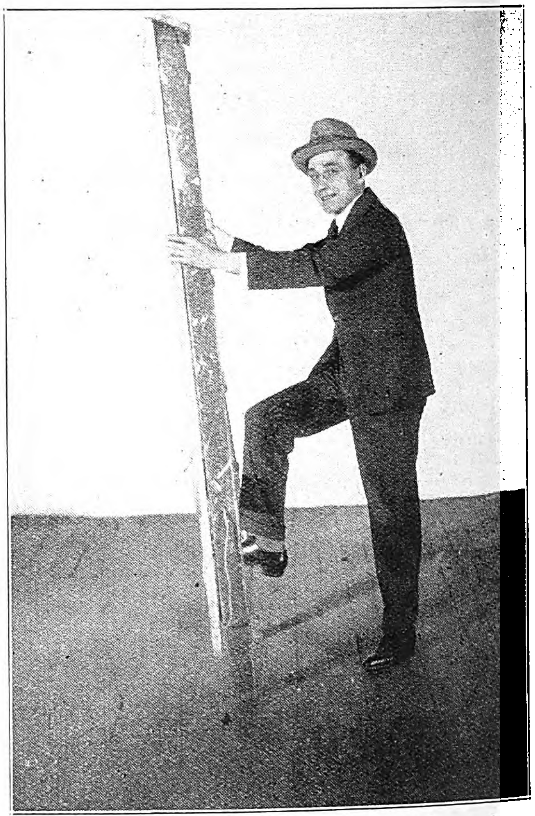
We asked some of the PANTOMIME STARS to demonstrate their favourite Charleston Step.



Kitty Emson says it's a wrong idea that you can't do the Charleston and smile.



Bert Lee is of the opinion that this is the most tricky step he knows—



while Horace Kenney says give him a few steps each time.

[Photos: African Film Productions, Ltd.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

Teddy Stream says: A poor widow has to do something to attract the men now-a-days, and the Charleston's the thing.

Next Week's Calls.

Provisional Tour List for Week Commencing December 20th.

(Subject to Alteration.)

Tivoli, Capetown.—(Opening Wednesday, December 22nd.) Gus Fowler and Assistants, Story and Lee, Benson Gray.

Empire, Johannesburg.—Daisy Wood, Amour Boys, Scott Sanders, Van Dock, Zenga Freres, Daly Sisters and Marr, The Shelby, Donald Stuart.

Orpheum, Johannesburg.—Grosvenor Quartette, Ted Huxter.

Grand, Pretoria.—Terpsichore, Effie Fellowes.

Criterion, Benoni.—Zellini and Assistant, Gilbert and Chapman.

Rinko, Maritzburg.—Billy Collier, Rose Alper.

Criterion, Durban.—Christiane and Duroy, E. Jarrow, Betty Wit.

Apollo, Germiston.—The Littlefields, Phil and Phlora.

Smalls, Rhodesia.—Mantell's Manikins, Esther Valey, Johnny Moore, Jenny Roy.

Grand, Port Elizabeth.—Bert Ralton's Band, including M'Lita Dolores.

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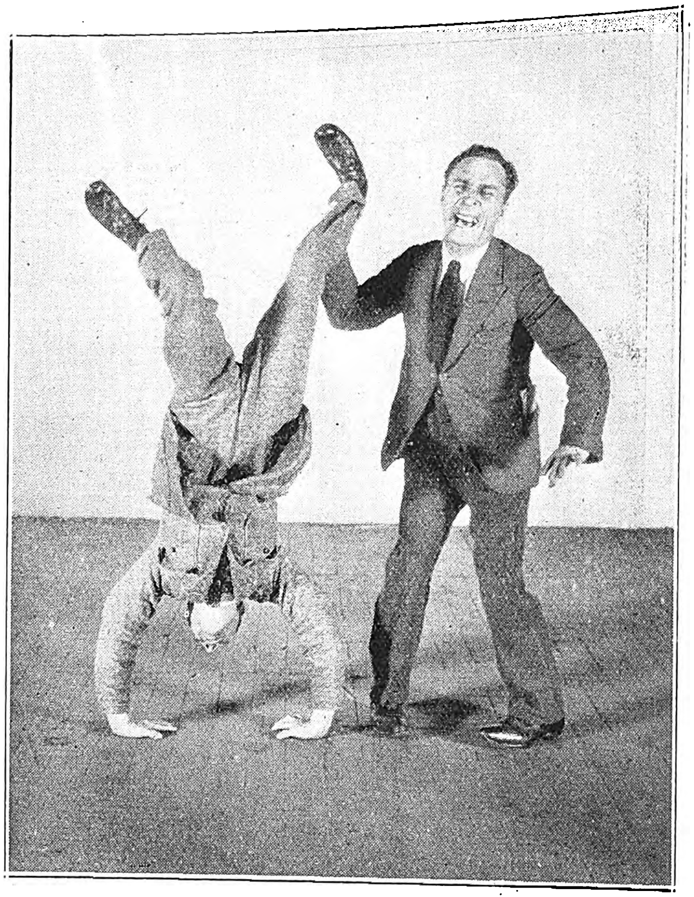

Rolls and Falls prefer to dance it this way.

[Photos: African Film Productions, Ltd.

His Majesty's Theatre, Johannesburg.—"Aladdin and the Wonderful Lamp," Tenth Annual Panto. First Performance, Thursday, December 23.

City Hall, East London.—1926 Comedy Company will present:—Tuesday and Wednesday, December 21 and 22, "A Cuckoo in the Nest"; Thursday, December 23, "The Best People"; Friday, December 24, "Rookery Nook."

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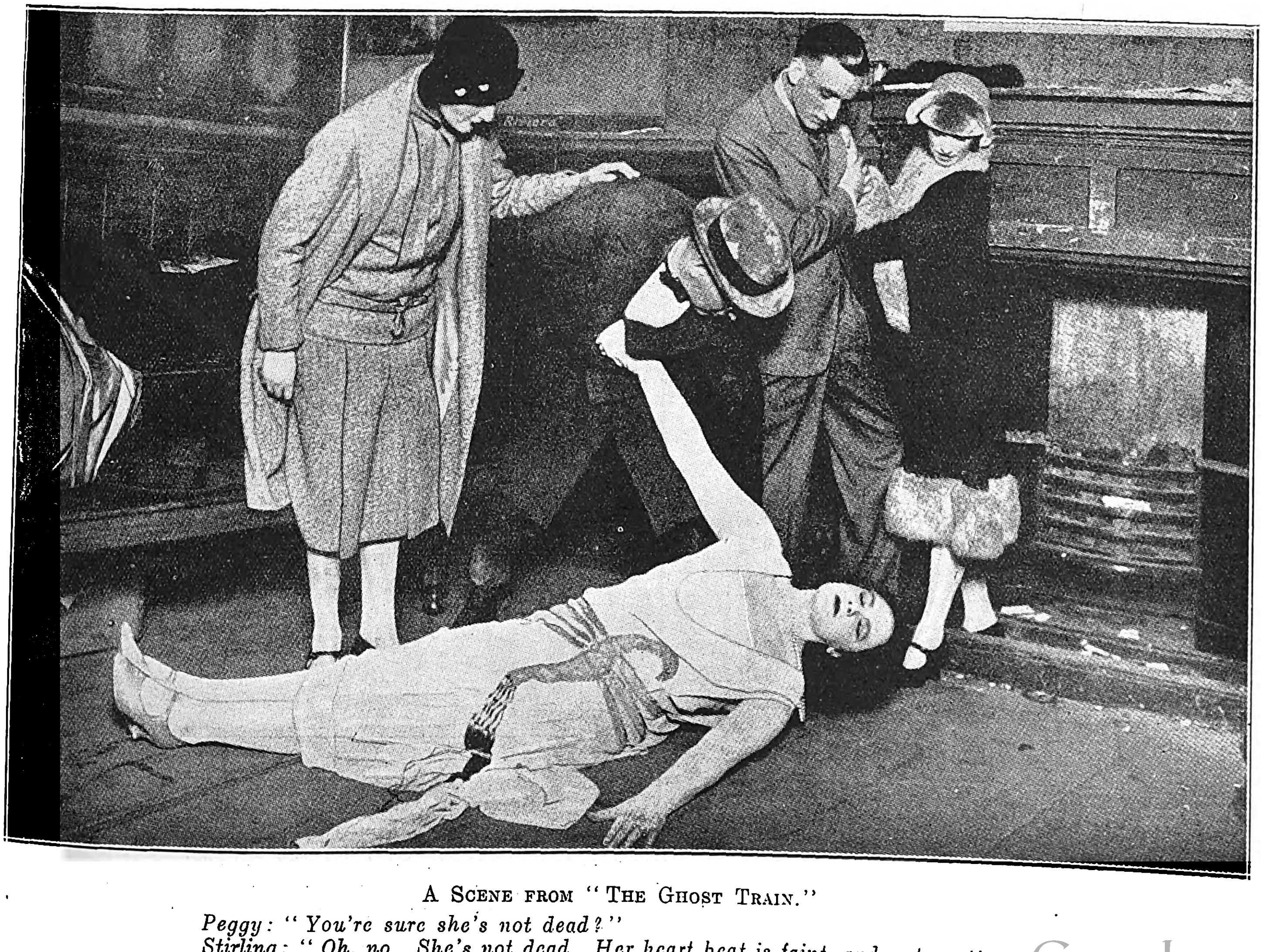
PERCY HUTCHISON will make a welcome re-appearance in South Africa next year, opening in "The Ghost Train."



A SCENE FROM "THE GHOST TRAIN."

Peggy: "*You're sure she's not dead?*"
Stirling: "*Oh, no. She's not dead. Her heart beat is faint and yet pretty steady.*"

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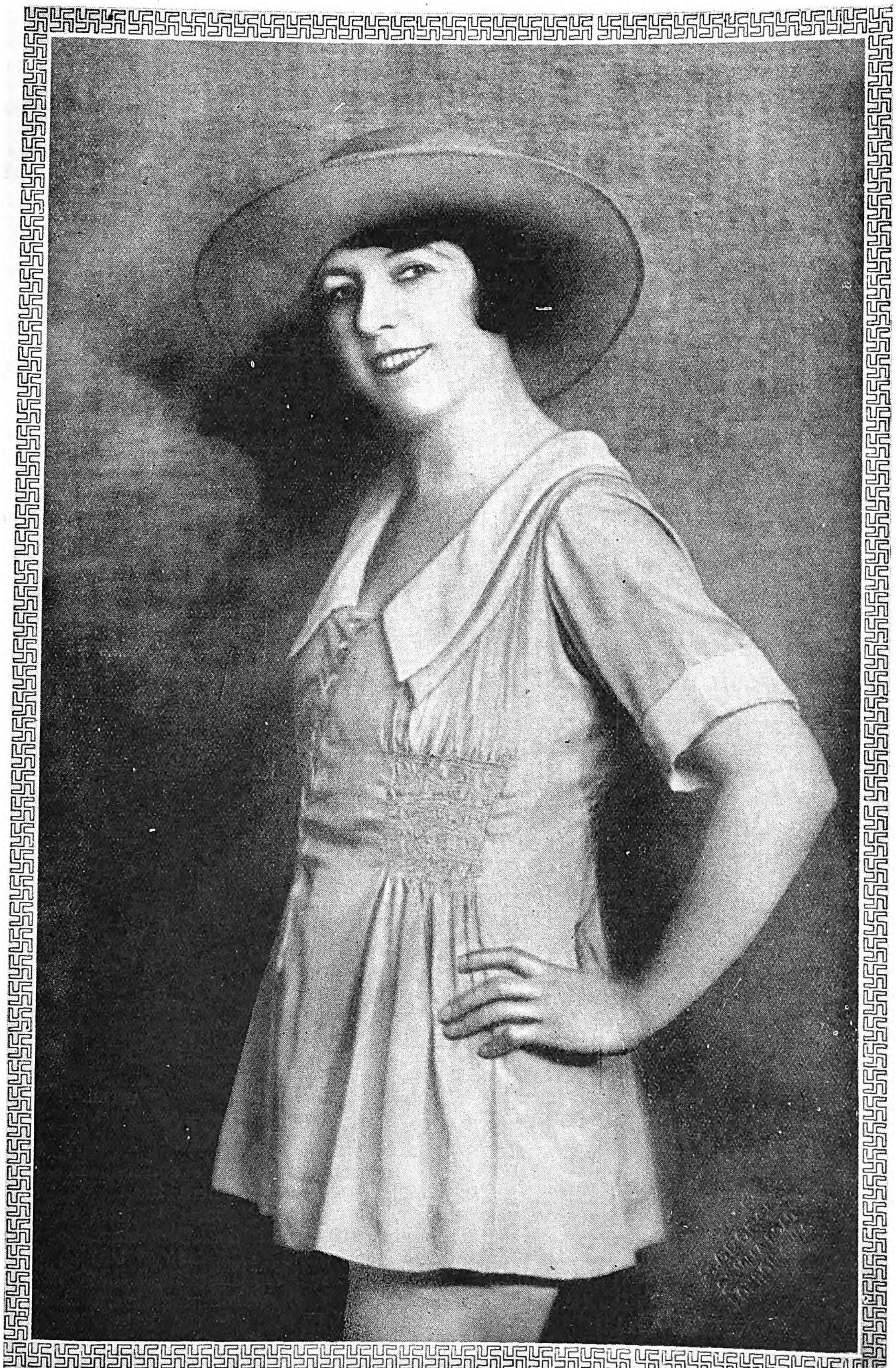
Teddy Stream.

The Widow Twankey is a wonderful old lady.

The Widow Twankey, in private life, having taken off the marvellous skirts and head dresses, is Teddy Stream, a well-known London comedian.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.



Daisy Wood, England's famous comedienne, and sister of Marie Lloyd, will be at the Empire, Johannesburg, on December 20th.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

The Fashionable World

TO-DAY ALL THE FASHIONABLE WORLD IS TALKING ABOUT THE NEW PROCESS OF PERMANENT WAVING WHICH IS RAPIDLY SUPPLANTING THE LESS EFFICIENT, LESS SAFE AND LESS COMFORTABLE METHODS. . . . .
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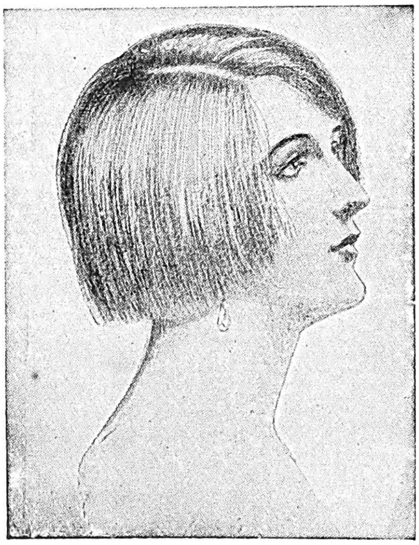

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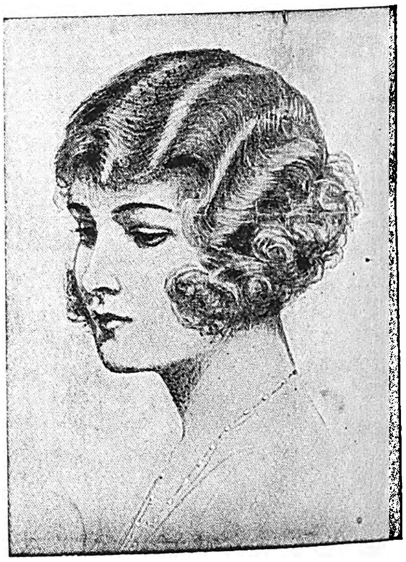

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An Appreciation.

By W. Seals Wood.

It is extraordinarily good news that Mr. Guy Bates Post and Miss Dorothy Brunton have been persuaded to prolong their stay in South Africa, and that we are to have the privilege of seeing them in that fine play, "Leah Kleschna," the play in which Lena Ashwell made a great name in London, and in which Mr. Post himself played with immense success in America, with Mrs. Fiske in the name part.

Mr. Seals Wood.

I have sometimes been accused of being hypercritical in my attitude towards stage productions in South Africa. Whether that be true or not, one who has had a close association with the stage for a number of years, even as an amateur, may be pardoned if enthusiasm is not easily aroused. There are times when one is inclined to feel that a hypercritical faculty is a curse. Then, one sees a production that is so perfect in its presentment that criticism is stilled, and the fine flavour of enjoyment is that of the epicure. It necessitates, of course, a perfection of technique in acting (the difficult art that hides its own mechanism), without which the creatures of the dramatist's imagination remain but marionettes.

One sometimes feels that the art of acting is a lost art: that in the play of modern manners it is type that counts for success more than experience or technique. Guy Bates Post effectively destroys that criticism, and he is one of the few actors of the present stage who, by careful and studied effort, both as actor and a producer, makes one realise that the art of acting can be a great art indeed, without the adventitious aid of theatricality. South Africa has never seen a better example of technical and artistic brilliance than in "The Climax." The careful restraint, the studied, but seldom, movement and gesture, the sure technique in gaining effects without apparent effort, were, in the portrayal of maestro and pupil alike, perfect. The same studied restraint and technical brilliance have marked Mr. Post's work in "The Masquerader" and in "The Bad Man," though these two plays, attractive enough as entertainment, are hardly to be placed upon the same high level of dramatic achievement as "The Climax."

In "Leah Kleschna," Miss Dorothy Brunton has a part which makes the greatest demand upon the powers of any actress. It is equally certain that with her charm of personality and her fine technique, her "Leah" will be a thing of sheer delight.

"Leah" is the daughter of a criminal of great skill and daring, a man of dominating personality. She is sent to steal the family jewels of Paul Sylvaine, the one man who, unknown to her by name, has roused in her a sense of idealism and a feeling of shame as an unwilling accomplice of a criminal father.

Paul Sylvaine, the part to be played by Guy Bates Post, as in the American production of the play, is a famous young French Deputy, and one looks forward with the greatest interest to his management of the fine and compelling situations in the play, especially in that notable scene where he discovers Leah as the attempting thief, and drags from her lips the story of her sordid life.

The play is by C. M. S. McLellan, and the setting is in Austria, near the town of Neustat.

May I be allowed to pay a small but sincere tribute to Guy Bates Post by saying that, whatever may have been my criticism of the dramatist, I have always wanted to see his productions again, if only to study and to enjoy the technique—beautiful in its restraint—which marks his work as actor and producer.

Spend New Year at the Wanderers.

Why? Because the African Theatres Social Club are holding a grand New Year's Eve ball there, and you know what that means—fun and yet more fun. Mr. N. T. Serridge, Empire Buildings, Johannesburg, can give you all the details. Tickets are 10s. 6d. each, including supper.

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CHRISTMAS IN MANIKINTOWN.

By MANIKIN BEN TURPIN.

'Twas the night before Christmas, I remember it quite well. We were trouping in America, and, as usual on Christmas Eve, it was the worst night of the season in the theatres, but we didn't care, because we had been hanging round for over eleven months, waiting for it to happen, and our boss continually stringing us along all this time, but finally it came and we were in a big town, New York. There's always a lot of talk about that town, both good and bad, but take it from me, a chap who is all wood and a yard long, that on Christmas Eve it's some berg, and usually it is plenty cold, too, and on this particular Eve it was very frosty and all the steam radiators were going full blast; but what did we care—gee, we were only a gang of wooden heads, hanging around the back stage—usually up against a steam-pipe, which blisters our faces and makes goose pimples come out on our legs. On this particular Christmas, two years ago, there was a huge Christmas-tree on the stage, decorated with lights, fancy coloured flitters and toys, and before we did our performance all the kiddies in the audience came up and gazed in wonder at the pretty things, while Father Christmas gave them toys and dolls, etc., and they went back to their seats very happy, and anxiously awaited our performance, and when all the manikins came out and sang and danced, everyone thought the dolls from the Christmas-tree had come to life.

Then we were tucked away in a dark corner, to await the coming of Christmas. We didn't have any stockings to hang up, so we hung ourselves up and went to sleep, to dream of a Christmas in Manikintown.

I awoke with a pain in my sawdust, and I knew it wasn't from eating too much plum pudding. Happy Hooligan had a knot-hole break out on his wooden leg. The Russian troupe wanted garlic sausages and hard bread, instead of nice roast turkey such as most people have on Christmas, but they were disappointed, because the balance of the troupe told them, if they ate garlic, they would have to live alone. Anyway, anyone who eats garlic should live alone.

I remember when I was in the movies we used to have a fine time each Christmas Eve. Several of the big actors would get together and stage a party and, say, it would be some slop-over, too, with plenty to eat and drink 'neverything, and we wouldn't get a good start until the milkman made his rounds, and then it would take us all next day to get in good shape for the following day.

But in New York, all the kick one gets out of it, is watching someone else have a good time, and, being a manikin, with no brains, only eyes that are painted, and nothing to do but hang 'round all the time—geewhiz, who wants to be a manikin, anyway?

O'er land or on the sea,
Wherever you may be,
  You'll always find us working like
    a Turk.
We dance and sing,
While Mantell pulls the string,
  For it's the man behind the dummy
    that does the work.

Mantell's Manikins, now in Rhodesia, will appear at the Orpheum, Johannesburg, in January.

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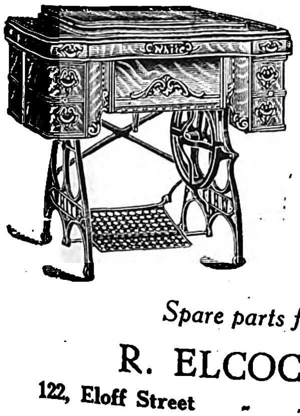

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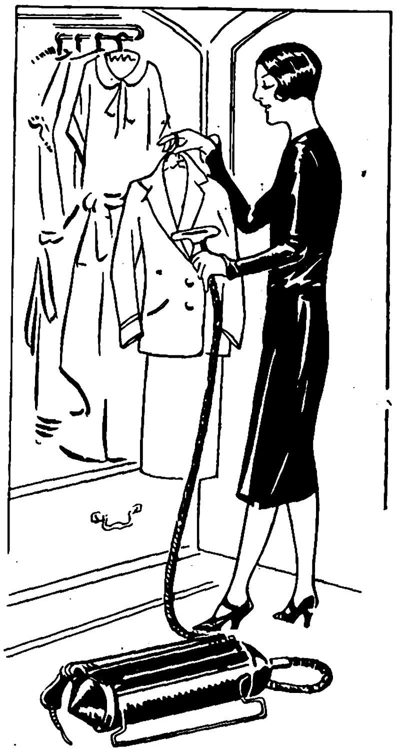

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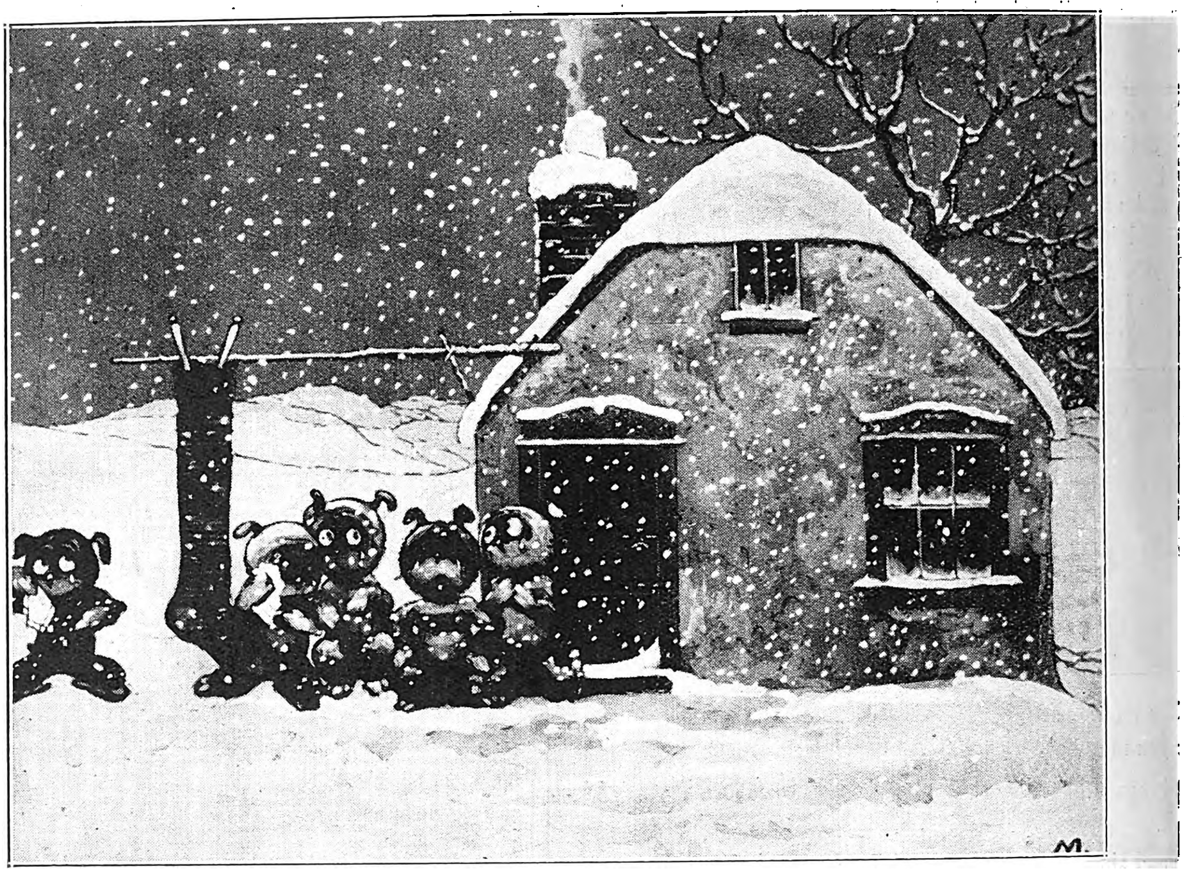

The cartoon animals are weeping, for they are not certain if their stockings will be full this year. They appeared, you will remember, in South Africa in the "Aesop Film Fables" series.

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These charming ladies are The Grosvenor Quartette, who appear on December 20th at the Orpheum, Johannesburg.
[*Photo: Jane Plotz.*

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(b) To East London, Port Elizabeth, Jeffreys Bay, Port Alfred, George (for Knysna and the Wilderness) and intermediate Stations to Mossel Bay, also to Umtata (for Port St. Johns) one day each week during January and February, 1927, from Stations in the Transvaal, Orange Free State, South-West Africa, Cape Province and R.R. and B. & M.R. (all sections).

GENERAL EXCURSION TICKETS

At Single Fare for the Return Journey between all South African Railway Stations, 1st December, 1926, to 3rd January, 1927.

HEALTH-GIVING LAND AND SEA EXCURSIONS

Detailed particulars embodied in leaflets obtainable at all Stations and at the Agencies of Messrs. Thos. Cook & Son.

JOHANNESBURG,
November, 1926.

W. W. HOY,
General Manager.

"S.A. PICTORIAL" CHILDREN'S COMPETITION

Rolls and Falls, who are going to play in "Aladdin" this year, with some of their children friends.

Dear Children,

I want to tell you all about the competition we are having, and which I am quite sure you will enjoy entering for.

You know, this year's pantomime in South Africa is going to be very wonderful; it is called "Aladdin and his Lamp." Of course, you know the story. Now lots of you children have broadcasting sets, or your friends have, and "Aladdin" and the "Princess" have promised faithfully that when they arrive in Johannesburg they will speak to you on the wireless, and so I want you to listen-in carefully on **December 6th** during the Children's Hour, and here are the competitions:—

Two prizes in each section for ages 8-10, 10-14.

(*a*) *What I think "Aladdin" looks like after hearing "him" broadcast.* (Boys, 200 words, on one side of paper only.)

(*b*) *What I think the "Princess" looks like after hearing her broadcast.* (Girls, 200 words, on one side of paper only.)

And for every one of you, whether you listen in or not, very handsome prizes for—

(*c*) *Why I like Pantomimes.* (Essay for Girls and Boys. 200 words.)

(*d*) *What I think "Aladdin" will look like.* (Sketch for Boys, on paper 8in. x 10in., or smaller. Black and white or colours.)

(*e*) *What I think the "Princess" will look like.* (Sketch for Girls, on paper 8in. x 10in., or smaller. Black and white or colours.)

The prizes will be well worth having because the "Princess" and "Aladdin" and the "Demon" and the "Baron" and "Abanazar" and "Aladdin's mother" and—lots of others have specially chosen them and they will be given at a matinee at His Majesty's Theatre, Johannesburg, the date of which we shall tell you later. Wouldn't it be lovely to come up on the stage right in the middle of "Aladdin's" wonderful cave and get your present?

So, children, all listen-in on **December 6th,** and then write your essays and fill in the coupon on page 47, and send both of them to the address on the coupon.

And one last word. I'd love to have any of your photographs with your entry; it's not necessary, of course, but I'd like to see what you look like. And if you send stamps I'll return your essay or sketch so that you can keep it. And remember, the closing date of the competition is **December 21st,** and the judges are Lady Andersson, Dr. A. J. Orenstein, C.M.G., Mr. W. Seals Wood, and your friend the Editor.

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If you looked into eyes of brown . . . . ?"

So run the words of the old song, and one gazing into the hazel brown eyes of Billie Dove, featured leading woman in First National Pictures, might well be pardoned for forgetting for the moment all others.

Another old song suggests itself—" The Girl with the Changeable Eyes "; and this, too, applies to Miss Dove's lustrous orbs. For her eyes, while brown, seem to hold a quality of elusiveness in colour. Sometimes there are glints of green and grey, even of blue. But beautiful they are, as every photoplay patron who has seen her upon the screen will testify.

Billie Dove has all the winsome appeal, the charm that was expressed by Robert Louis Stevenson when he said,

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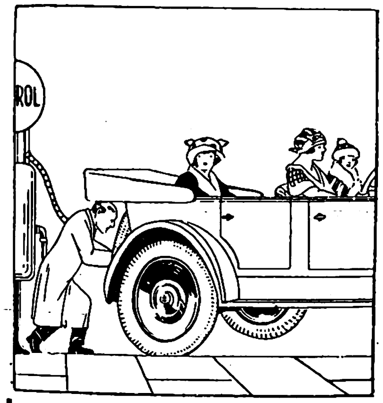

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in effect, "the most wonderful thing in a woman is womanliness."

Add to this personal appeal the really amazing emotional quality of her acting, which enabled her to gain the plaudits of critics and public alike by her representations in "The Marriage Clause" and "The Lone Wolf Returns"; the lovely dependence of her character in "The Black Pirate," and Miss Dove may be said to possess all those qualifications that go to make a great actress.

A New York girl, she is first of all a woman whose appeal is universal. She is the girl of our dreams, the girl of moonlight and the old garden gate; the perfume of magnolias and of honeysuckle cling about her, and we are back again in that golden day of youth when first love was born in our hearts and all the world was very fair.

> *"Could you be true to eyes of blue*
> *If brown should smile on you . . . . ?"*

Billie Dove.

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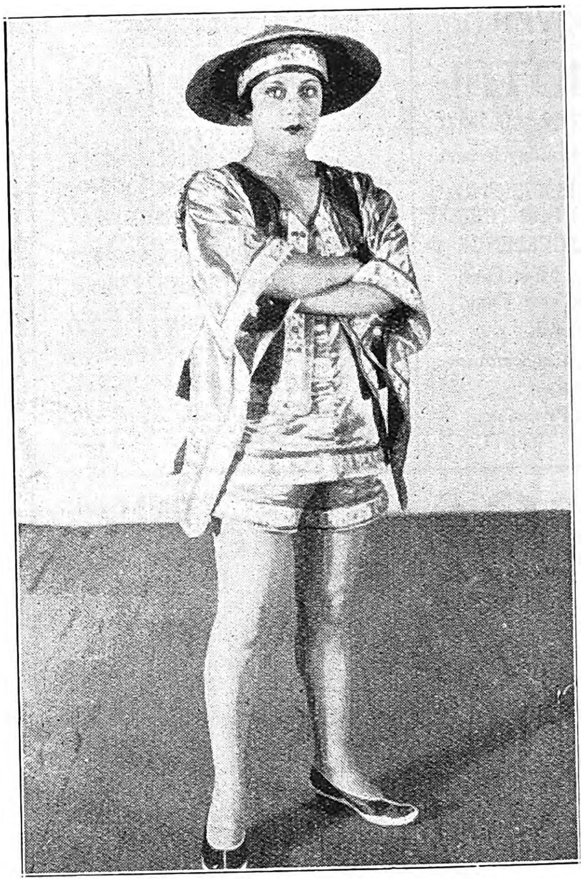
"Widow Twankey" (Teddy Stream).



"Aladdin" (Irene Shamrock).

Some of the

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This year's su

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An entire Wylie-

the Hippod

"Abanazar," the African magician (Fred Wolgast.)

"The Grand Vizier" (Ernest Shannon).

Som Principals in

ADDIN'

erful lamp

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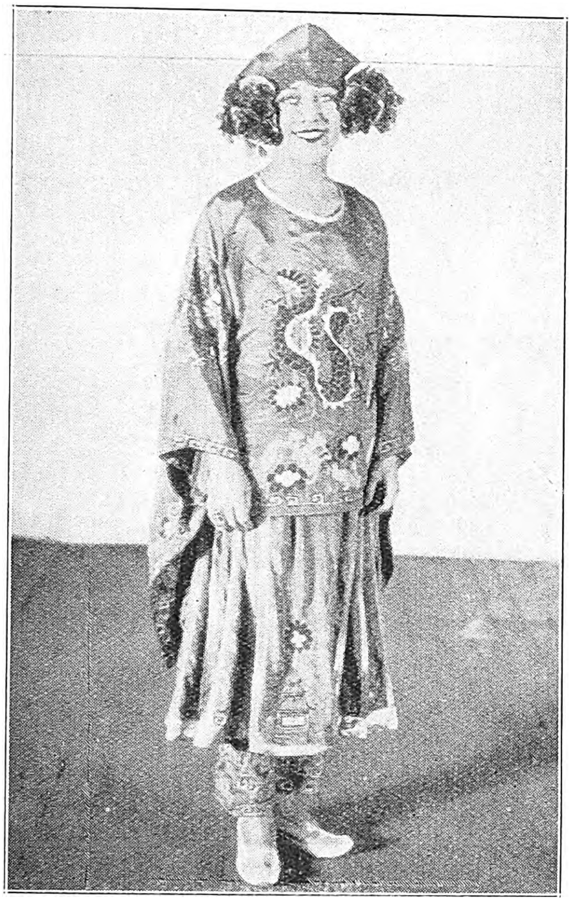
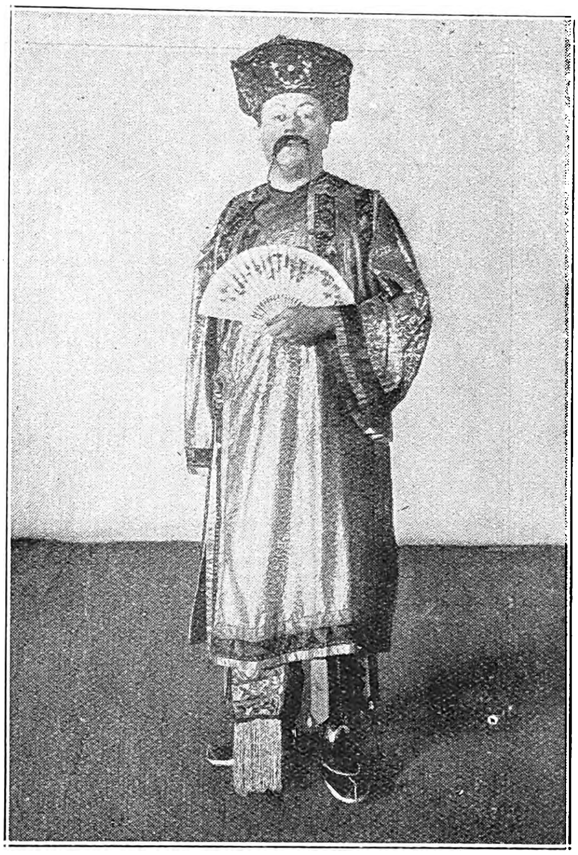


"Princess Badroul Badour" (Kitty Emson).



"The Emperor of China" (Vernon Kingsley).

Some delightful little Chinese ladies.

"Pekoe," the wicked Vizier's wicked son, (Herbert Lee).

[Photos: African Film Productions, Ltd.

Guy Bates Post, the famous actor, who is touring South Africa, and appears at the Opera House, Pretoria, on December 20th. Theatre goers will be delighted to hear that Mr. Post has been persuaded to defer his London and American engagements and remain in South Africa for a further season, and will re-open his Johannesburg season in "Leah Kleschna."

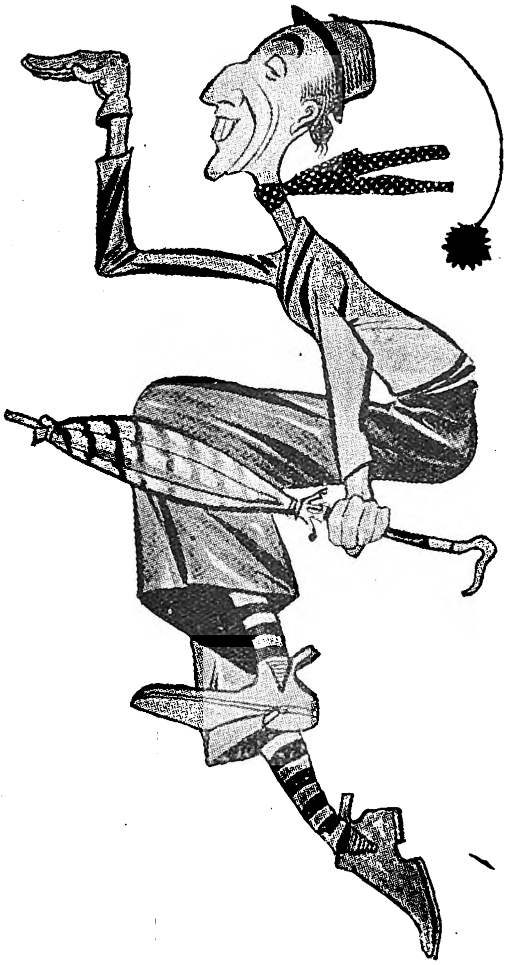
[*Photo: Jane Plotz.*

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

A Comedienne in Caricature Nellie Wallace.

No ordinary woman she,
Of whom I've got to tell—
A bunch of eccentricity—
Is Nell.

Before her all fixed notions flee;
Dame Grundy flies as well;
Stiggins seeks refuge up a tree
From Nell.



A David Wilson impression of the famous comedienne, Nellie Wallace.

We see her top the bill with glee,
We greet her with a yell;
Of Laughter Land she holds the key,
Does Nell.

There may be some who disagree,
Who would high spirits quell;
I'm one of those who bend the knee
To Nell.

David Wilson's tribute in *The Passing Show*, London, to Nellie Wallace, the famous comedienne who will tour the African Theatres, Ltd., circuit next year.

ESTABLISHED 1906.
Sunday Times
THE PEOPLE'S PAPER

READ ALL OVER AFRICA
BEST FOR NEWS
BEST FOR ADVERTISING
Larger Circulation Than Any Other Newspaper.

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FARMERS' SUPPLEMENT FREE WITH EACH ISSUE.
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THE MOTOR WORLD.
A PAGE ABOUT BOOKS.
TOPICAL CARTOONS.
WOMAN AND HER WORLD.
THE WEEK'S WHIRL.
FOUR PAGE COLOURED COMIC SUPPLEMENT, Etc., Etc.

Advertising Rates and Specimen Copy on Application to
THE GENERAL MANAGER,
P. O. Box 1138.
'Phone 3545, (5 Lines.)
Telegrams: "NEWS"
JOHANNESBURG.

George Robey will arrive in South Africa in 1927 and will open in "Bits and Pieces," his well-known revue. Charming Marie Blanche will be his leading lady.

There is always one
by which the rest are
measured.

IN THE AFRICAN NEWSPAPER WORLD, THAT ONE HAS ALWAYS BEEN, AND IS TO-DAY

The Star

(THE COMPLETE NEWSPAPER.)

JOHANNESBURG.

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Also at
DURBAN, CAPETOWN, PORT ELIZABETH,
SALISBURY, BULAWAYO and LONDON.

Rolls and Falls.

TO APPEAR IN "ALADDIN."

The forthcoming production of "Aladdin" premises to be one of the most excellent pantomimes ever seen in South Africa. A pair of comedy acrobats who will add largely to the fun of the entertainment are Rolls and Falls, whose amusing antics as the two Chinese policemen, Hi-Li and Hi-Lo, the Court Prevaricators, will earn for them many friends among children and grown-ups.

Rolls and Falls.

Made of India Rubber.

These two people seem to have bodies made of rubber, and to be able to tie themselves into all sorts of intricate knots and to extricate themselves just as easily. They fall off benches and tables and spring up upon them again as if they were balls. There is, literally, no squashing them. My own private opinion is that they are full of air, and could be bounced as easily as one bounces a tennis ball.

Of a Famous Troupe.

The partner who calls himself—and very truly—by the name of Rolls, was once a member of the famous Cragg troupe of gymnasts. In company with the Craggs he travelled all round the world, and landed in Russia just before the outbreak of the revolution, when the people were already beginning to get restive. However, the company left Russia before Bolshevism began to take hold of the country.

A Bouncing Career.

Falls, the other partner, is also an experienced acrobat, and began his bouncing career at the age of nine, in no less a theatre than Drury Lane, London. He has played in pantomime with such stars as Dan Leno and Marie Lloyd. "After 'Aladdin,'" he says, "'Robinson Crusoe' is my favourite pantomime, and pantomime is my favourite form of production. I have played in no less than twenty-one of them."

You will see by these short histories that Rolls and Falls are true to the quaint names they have taken.

I beg of You.

Do not let your hearts be troubled when one of them falls from a high piece of scenery and another ties himself into a reef knot. Your anxiety will be misplaced; they will each of them be as safe in their seemingly-difficult positions as you are in your comfortable seats in the auditorium.

ABRACADABRA.

Hush! Come in quickly and shut the door after you. Lock it, too! For we do not want the wicked magician to hear us talking about him, otherwise he might shout his mystic word, "Abracadabra," and turn us all into frogs or rabbits with his magic.

Fred Wolgast.

The cause of all the trouble.

Everybody who has ever been to a pantomime knows that the wicked magician causes all the trouble. There is not a child anywhere that does not tremble with fear and excitement when he comes on to the stage. Perhaps the wickedest of all pantomime villain is "Abanazar" in "Aladdin," but do not let us say it too loudly, in case he hears.

"Abanazar" starts all the trouble; it is he who gets into league with the demon to procure the magic lamp; it is he who thwarts "Aladdin" and the beautiful "Princess Badrcul Badour" so often during the pantomime, and he who holds such amusing discourses with the "Widow Twankey." Almost up to the end one fears his spells will vanquish everybody. But do not be afraid.

He's the Bad Man.

"Aladdin," I must tell you, is coming to you for Christmas, and I know that all of you, even the grown-ups, will say that this pantomime is the best you have ever seen, and the "Abanazar" played by Fred Wolgast will put more fear and excitement into your hearts than ever "Abanazar" did before. To hear him say "Abracadabra" is frightening enough, but to see him propagating his wicked schemes is still more terrifying.

Who thrills you with excitement.

Fred Wolgast is too much of an artist to play for sympathy; he makes his wizard a most terrible being, and he tells me that he does not consider he has acted the part well unless the children of the audience get thrills of fearful excitement whenever he comes on to the stage. "Why, sometimes," he says, "I can even hear little sibilant sounds of hundreds of breaths being drawn into hundreds of small mouths when I begin to fulminate my dark schemes. That sound is better praise than all the clapping in the world, and I am very content whenever I hear it."

But He's not a Bad Sort.

Off the stage, without his grizzly make-up of the wizard, a milder person that Mr. Wolgast simply does not exist. No child, after being pleasantly frightened by him on the stage, could be other than brave in Mr. Wolgast's presence if he saw him coming out of the stage door in the guise of an ordinary person.

This comedian is very well known in London, and is a great favourite with London children, whose great Christmas treat it is to be taken to a pantomime.

He specialises in villains, and says that after "Abanazar" his favourite part is "Will Atkins" in "Robinson Crusoe." "Oh!" he says, chuckling happily, "That is a beautiful villainous part!" But this year we must be content with him as "Abanazar," and I am sure that you look forward, as I do, to having that lovely frightened feeling running up and down your spine as soon as the magician comes on to the stage.

Rout the Root!

Can a tree grow without its root?
Neither can a hair.
ZIP REMOVES THE ROOT.

DESTROY SUPERFLUOUS HAIR WITH
ZIP
REG. U.S. PAT. OFF.
IT'S OFF *Because* IT'S OUT

PAINLESS and HARMLESS
NO CAUSTICS — NO ELECTRICITY

Don't be content to Remove ONLY the Surface Hair

WITH obnoxious depilatories which only burn off the surface hair, thereby strengthening the growth and causing the hair to grow thicker. ZIP *devitalizes* the roots thereby weakening the roots: it is the most marvellous discovery of the age and is obtainable only at:—

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Cor. BREE and ELOFF STREETS,
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¶ In both Branches of the Electric Process Engraving Co., in Johannesburg and Cape Town, there is an efficient staff of Artists always ready and willing to advise you in your Advertising problems.

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Telegrams: "FACSIMILE."

Pamela Travers writes from London:—

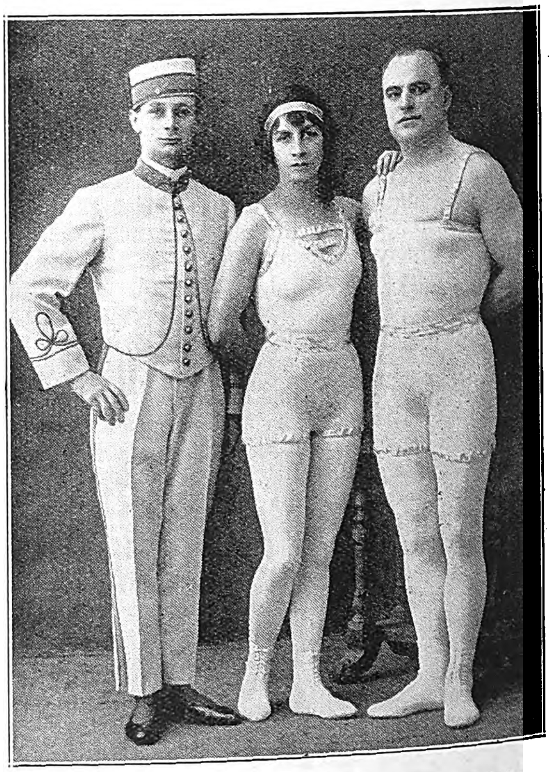
Rogues, you'll have the smell of plum pudding in your nostrils when you read this, so I wish you merriment at Christmas. Even here, where November is still a middle-aged lady, I can sniff the Yuletide. It is as well that the glamour of Christmas begins a good month ahead—its concentrated effect would be too overpowering. We are now beginning to think, "What *can* I give that wretched Mrs. Briggs? I can't bear her, and I don't want to give her anything, but if she sent me a present, I'd feel such a pig."

This year it is going to be very difficult to find presents for elderly people who still cling desperately to the ways of Early Victoria. All the presents are so garishly modern. How *could* one give great-aunt Emmeline a georgette nightgown with hardly any top and not much more of the other part? Would cousin Mary Blank—a contemporary of your grandmother's—properly appreciate an ostrich feather powder puff with a grinning green and gold Buddha for a handle? I think not.

Among all these little ultra-modern shops that spring up continually in mews (mewses?) and lanes and by-ways, and which always attract the ultra-rich, there should be one or two which cater exclusively for people who admire the Albert Memorial and wear flannel next the skin. Otherwise it is so difficult for the rest of us.

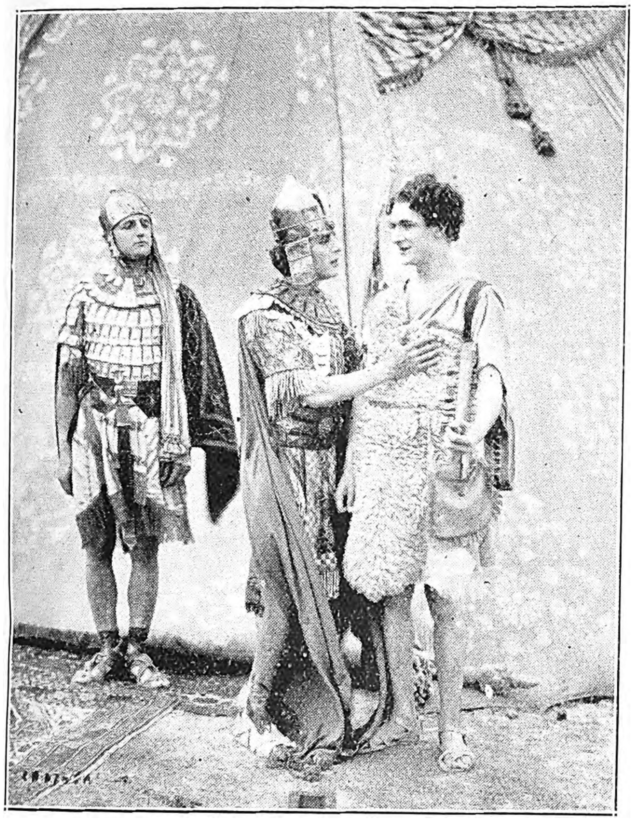
I think I shall start an Emporium for Aunts in an alley off Chancery Lane. I shall sell knitting needles in elegant boxes, beautifully worked spectacle cases, nice bright little egg-cosies (for noses), knitted coats that hang in voluminous folds and dip at the back, hats trimmed with eagle feathers, stockings so strong that the trickiest burglar could not make a hole in them with a jemmy—or whatever implement holes are made with.

Christmas! It's a nice time. It always takes me by the hand and leads me back a long, long way to where a heap of children are sitting on a huge bed—their mother's—opening package after package with little shrieks of varying pitch. Each present, when it is opened, is held up to her for approbation and the requisite surprise. And she, her brown pig-tails falling over her slender shoulders, and her eyes as excited as the children's, never fails to be overwhelmed with amazement. I believe that she really and truly forgot that she herself had wrapped up those presents when it was dark—and that she looked at them, not with recognition, but with surprised delight.



The Flying Flacoris (a flying trapeze and two breakaways) will be in South Africa next year.

The Shepherd King.



In the tents of Israel.

It is the story of a persistent love that flourished as well in the days of the pyramid's desert shadows as it does to-day on the light-blotched lanes of Broadway. The ardent dimunitive David inspired with a love for Princess Michal quenched the forces that stood between them. One of these was the staunch and overpowering giant, Goliath, the other the inimical Saul, King of the Israelites and father of the girl.

"The Shepherd King" comes to the Standard Theatre, Johannesburg, on December 20th and is a marvellous film.

Mercenary Mary.

One of the features of the past theatrical year has been the enormous success of "Mercenary Mary," which has played to capacity houses whenever it has been staged, the light, lilting music and gay scenes inducing people to come again and again. And even now "Mary," at the Empire, is attracting crowded houses, and were it not that the play must be withdrawn to give place to a star vaudeville bill, there seems to be no limit to the length of time Irene Shamrock, Kitty Emson, Horace Kenney and their colleagues could show.

Syncopation!

BE A BRILLIANT JAZZ PIANIST!
INCREASE YOUR POPULARITY!!
EARN BIG MONEY!!!

BILLY MAYERL

Savoy Havana Pianist, Composer, Radio Star, H.M.V. Records, etc., *Will Teach You*

No matter where you live, if you can play the Piano, he will teach you syncopation as he is teaching hundreds all over the world. His tuition through the post is just as individual as if Billy Mayerl stood at your elbow. Send 1/. for Mr. Mayerl's handsome illustrated Booklet "Lightning Fingers," and full particulars, write to

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P. O. Box 5295. Telephone 3966.

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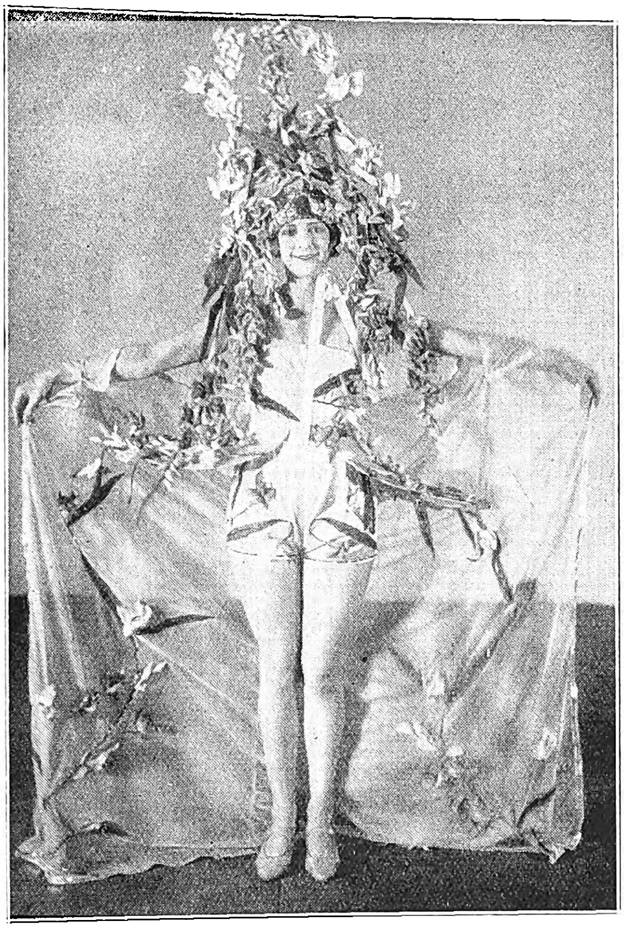

One of the beautiful chorus costumes to be worn in "Aladdin." As is usual, they will be a great feature of pantomime, and are more exquisite than ever.

[*Photo: African Film Productions, Ltd.*

Feminine Fads.

Civilisation and barbarism run neck and neck in extreme ideas for womanly beauty.

It is no more ridiculous for a Chinese woman to bind her feet than it is for an American woman to starve herself for a svelte figure.

It is no more preposterous for an African jungle queen to put a ring through her nose than for an American beauty to put rings in her ears.

Plucking the eyebrows is as silly as tatooing the skin.

These are a few opinions of Larry Kent, a promising young film juvenile.

However, Kent maintains that it is the frivolous things that women do that make them interesting to men, and if they wish to wear rings in their noses or in their ears, bless them, Kent favours the fashion!

—For Quality, use—
Graham's Flavouring Essences
Obtainable from all Chemists, Grocers.
Agents:
SIVE BROS., & KARNOVSKY, LTD.,
Cor. Fraser and Kerk Streets, Johannesburg.

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Send it to us and we will turn it out whiter than : : Snow : :

Only the most up-to-date methods employed

Model Steam Laundry, Ltd.
Davidson Mansions, Eloff Street,
Johannesburg.
P. O. Box 219. Phone 6401.
VANS CALL TOWN AND SUBURBS.

A scene from "Night Life in New York," at the Grand Bioscope, Capetown, on December 20th, 21st and 22nd.

"The Manicure Girl," at Wolfram's Bioscope, Capetown, on December 23rd, 24th and 25th.

Regent Palace Hotel
(Opposite the Residence of the Governor-General)
STAL PLEIN, CAPETOWN.
Capetown's Most Modern Hotel.
Theatricals specially catered for.

Donald Stuart, who is paying a return visit to the Johannesburg Empire on December 20th, and who can hope for yet another successful season.
[Photo: Jane Plotz.

Irene Rich.

WONDERFUL STUDIES OF PHOTOGRAPHY BY JANE PLOTZ.

START YOUR DAY WITH THE
THE BRIGHTEST AND BEST DAILY
Rand Daily Mail
THE NEWSIEST SURVEY OF EVENTS
JOHANNESBURG
FOR BUSINESS MEN
FOR THE FARMER
ILLUSTRATIONS BY PEN & CAMERA
THE DAYS DOINGS THAT INTEREST ALL
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FOR THE HOME
Daily Mail
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FOR TOWN & COUNTRY

The Paper That Gets Things Done.

READERS LIKE IT BECAUSE IT IS—

FIRST WITH NEWS.

BRIGHTEST & LIVELIEST.

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ADVERTISERS USE IT BECAUSE—

It is Read while the Shops are Open and thus Gives Best Results.

Read the Turf Notes by "Sentinel," South Africa's Recognised Racing Authority.

Motor Section Every Wednesday.

A Page of Pictures and a Page of Sport Daily.

Advertising Rates and Specimen Copy on Application to the

General Manager,

'Phone 3545 (5 Lines.)

P. O. Box 1138.

Telegraphic Address: "NEWS."

JOHANNESBURG.

Daisy Wood.

The Lloyd Family.

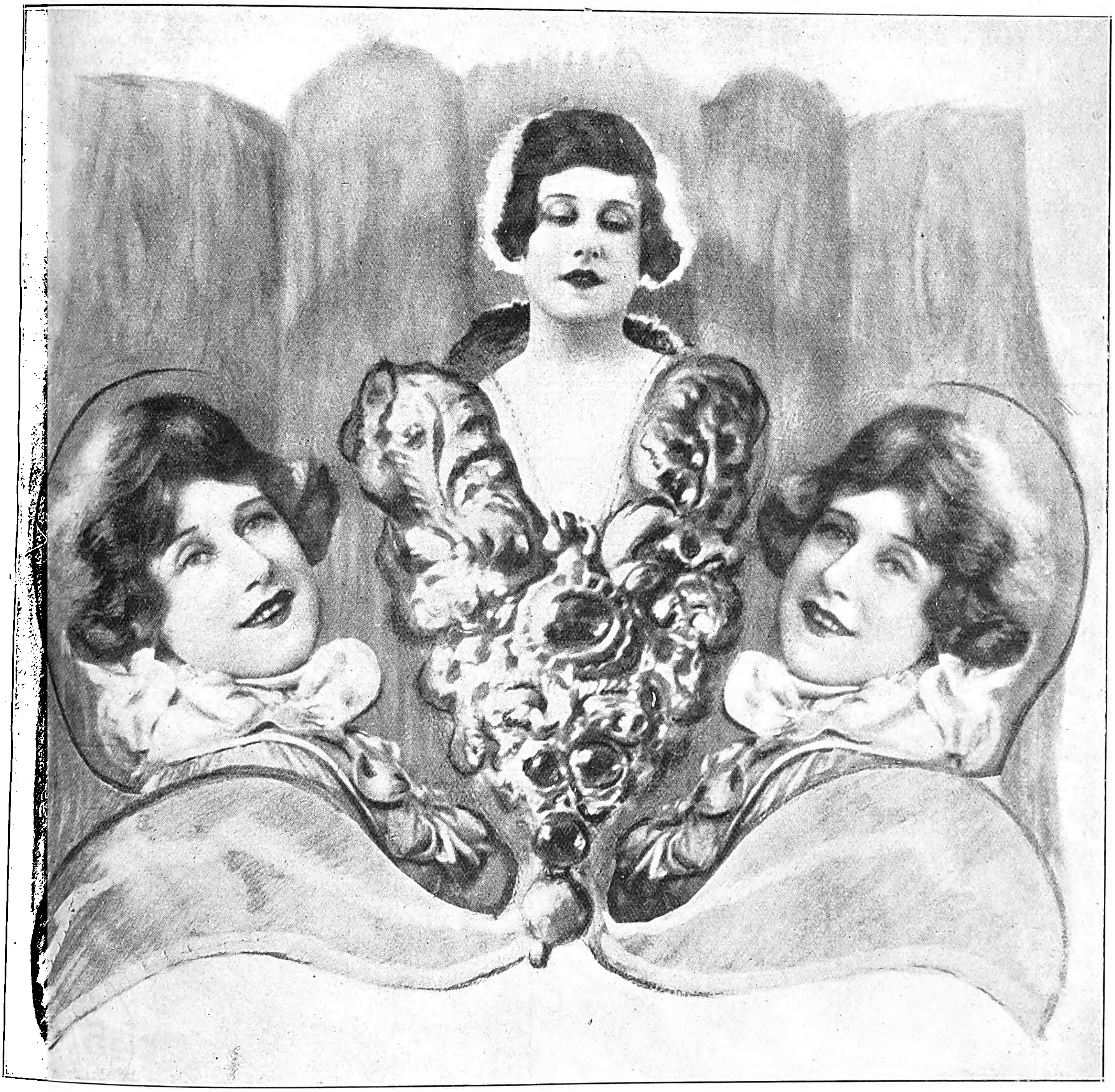
All the world has heard of the Lloyd family, which has added so much to the importance of vaudeville in England. Most famous of all was Marie, whose death caused a great loss to the vaudeville stage. At the other end of the family comes Daisy, who is the baby of them all. Her gifts, however, do not uphold the assertion made by many people, that the youngest of a family is the least gifted. She has, I think, more vivacity and eager charm than any of her sisters. She is, when on the stage, like a small piece of greased lightning. Impish, vivacious, full of humour and wit, she gathers friends about her wherever she goes. She never rests on her laurels, and makes no capital out of her famous name. She has, indeed, cast away the name of Lloyd and has made her fame as Daisy Wood. Her name is eminently suited to her personality. She is as simple and as charming as the flower from which her name derives. To hear her sing her "Cupid" song is to immediately become her friend.

A Precocious Kid.

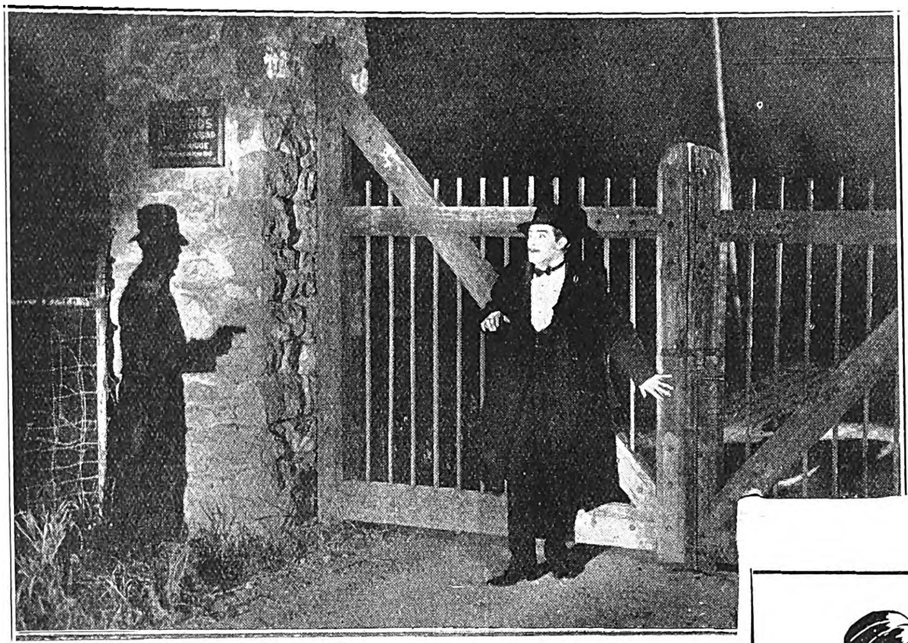
She looks so amazingly young on the stage, that a man next to me at the Palladium, when she was last performing there, said: "What a shame to keep a child like that out of her bed every night," and when she sang her second song, which was rather daring and impish, he exclaimed: "Well, by jove, that kid is a jolly precocious kid."

Daisy Wood is now making her second trip to South Africa, anl looks forward to renewing many acquaintances which she made during her last tour.

Dolores de Rio.



Three heads of Dorothy Brunton, the delightful leading lady of Guy Bates Post, formed into the design of the Indian ring which she wears. This is a new form of decorative photography by Leon Levson.



His blood ran cold.

At the Alhambra, Capetown.

The story concerns "The Goose Woman," a strange, drunken slattern who lives alone on a pig and goose farm. Here she suddenly bursts into prominence when her rich neighbour is murdered, and she claims to have witnessed the murder. Loving publicity, she contrived to fabricate a startling yarn, and her son is arrested for the murder. Then to save him she reveals her secret, and there follows a strange and startling denouement.

"The Goose Woman" will be screened at the evening performances commencing December 20th. "Her Husband's Secret" will be shown on the 23rd, 24th and 25th.

and dance with me.

"SYLKLUX"

"Where there's Wear & Tear"

THE WORTH OF YOUR STOCKINGS YOU MEASURE IN TERMS OF WEAR!

Exceptional service and wear in all cases of strain and stress have made these stockings particularly suited to the varied accomplishments of the modern Woman. Staunch in wear and made of Pure Silk with a 23 inch Silk Leg; Stocked in the following exquisite shades:—Peach, Dawn, Blond, French Nude, Satin Blond, Sunburn, Skin, Atmosphere, Platinum, Black and White.

ONLY 5/11 A PAIR

—All sizes—

Norman Anstey & Co.

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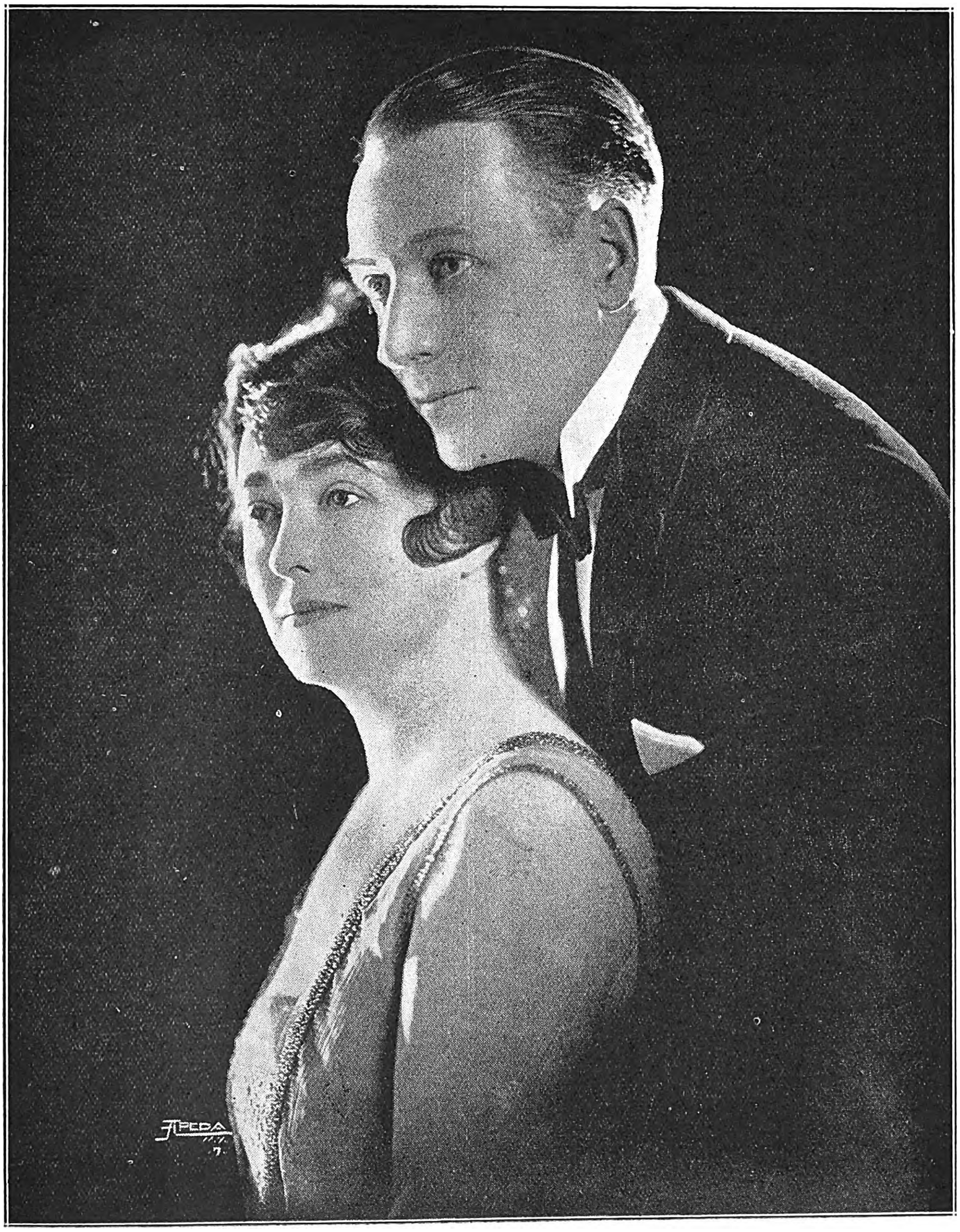
JOHANNESBURG.



Lee White and Clay Smith come to the Empire, Johannesburg, on December 27th, and are, of course, world renowned as vaudeville entertainers.

DRINK more FRUIT.

"LEMON-ORA"
Sweetened Lemon Squash

and

"ORANGE-ORA"
Sweetened Orange Squash.

PURE FRUIT BEVERAGES.

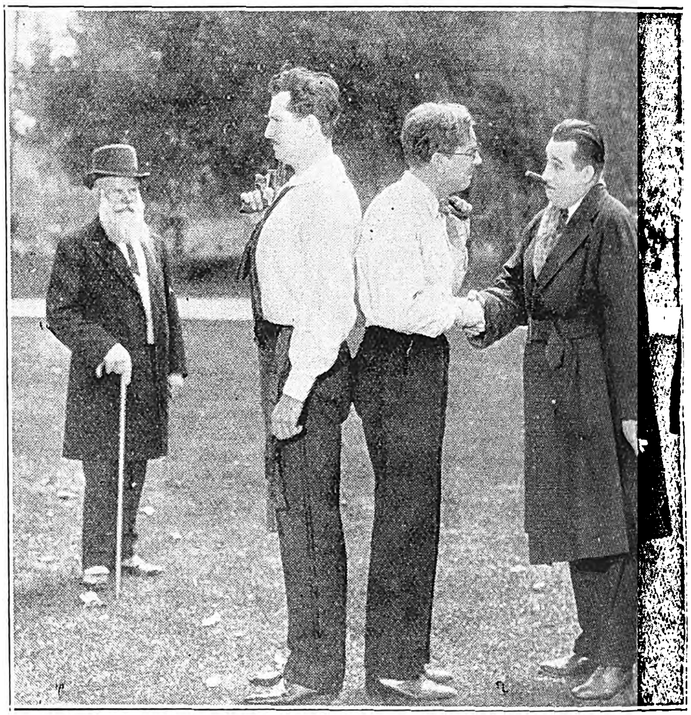
WHOLESOME AND REFRESHING.

THE IDEAL COOL DRINKS.

GOLDBERG & ZEFFERTT,
LIMITED.
Telephone 238.
P. O. Box 4175.

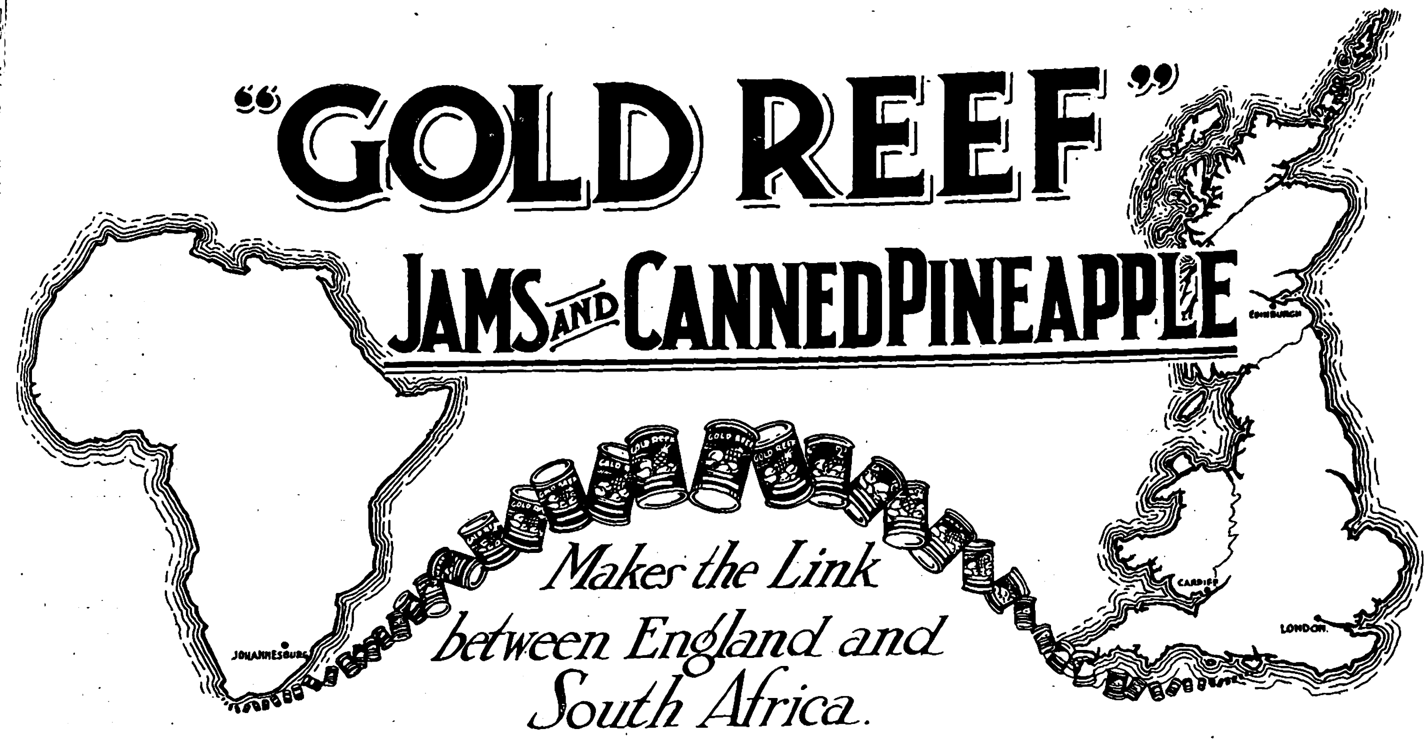
At the Orpheum, Johannesburg.

When Oswald got back home he found he was officially dead. Would he go back home broke and force his wife to give up her luxurious "widowhood"? He heard that she seemed happy. He heard that she was considering getting married to Bruce Gordon (John Patrick). To make sure how things stood, he hired himself out, heavily disguised, as the chef in his wife's establishment, and a mad, merry clash of wits ended with—well, see "Three Weeks in Paris" on the 20th, 21st and 22nd. On the 23rd, 24th and 25th "Siege," the battle between a woman of iron and a girl of steel for the love of a man, will be screened.



"Swords or pistols at dawn."

On board the steamer.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JAMS AND CANNED PINEAPPLE
Makes the Link between England and South Africa.
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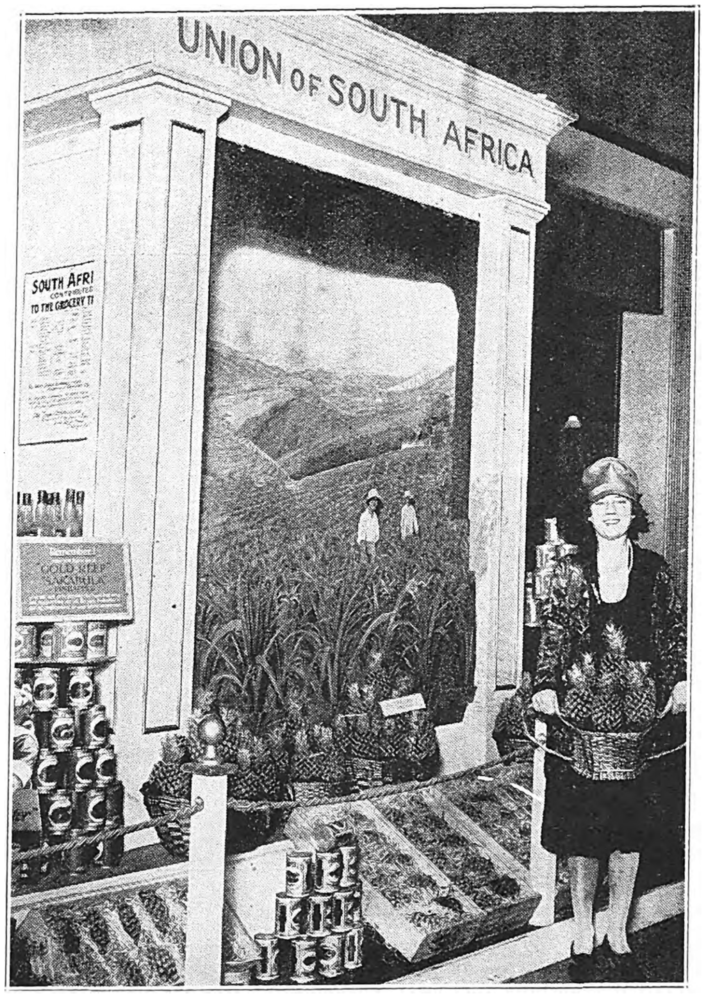
GOLD REEF


UNION OF SOUTH AFRICA
SOUTH AFRI
GOLD REEF

At the Witwatersrand Show Johannesburg Gold Medal for "Gold Reef" Jams.

At the Imperial Fruit Show London Gold Medal for "Gold Reef" Canned Fruit

Miss Hetty King, (the famous Music Hall Star) assisting at the South African Stand, at the Imperial Fruit Show, London.

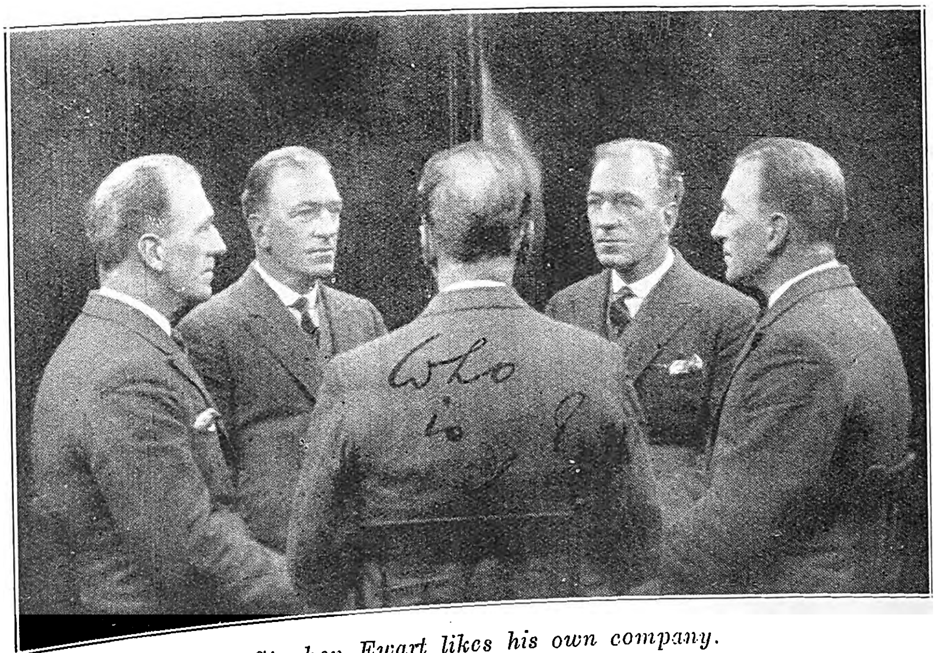
LONDON THEATRES.

Leicester Square,
17th November, 1926.

This has been a very dull week as far as theatres are concerned. We have had only one new play, although we have been promised several. This latest comer is called "Half a Loaf," and is produced at the Comedy Theatre. It is rather a dull piece, with an occasional amusing line thrown in. It was well acted by Phyllis Titmuss, Dennis Eadie, Hilda Moore and Athold Stewart.

Have you seen one like this?

Take a glimpse at the five men in the photograph. If you look very closely you will see that they are not really five men. This is no conjuring trick, but merely a five-fold photograph of an actor who is very well-known to South African audiences — Stephen Ewart. He appeared with Madge Fabian in several productions, and he remembers his trip to South Africa as one of the great events in his life. He is, you know, very well-known in England, having played with Sir Herbert Tree and Sir George Alexander,—some of whose parts he eventually took over and played himself. Since his return from South Africa he has played in many popular London successes, such as "One Hour of Life," "The Wild Widow," "The Double Event," "The Ruined Lady," and ... In addition to playing all ... has found time to take part ... tions



Stephen Ewart likes his own company.

Another Friend.

Another actor and producer well-known to you is William Mollison, who as the producer for the Clayton and Waller firm, has had a long run of successes. It was he who produced and acted in the plays brought out by Lady Forbes Robertson's company. He is now working on a new American comedy, "The Gold Diggers," by Avery Hopwood.

At the New Carlton Theatre.

The new theatre, The Carlton, now being built in the Haymarket, will be opened, I am told, early in May. This will be a new home for straight players, and will occasionally house feature films as an alternative. I hear that it is just possible that "Gentlemen Prefer Blondes," in its dramatic form, will be produced there next year. Judging by the number of people who are nightly turned away from box-office windows, the new London theatre will have no difficulty in finding a public.

"The Doctor's Dilemma."

To-morrow the Macdona players will produce "The Doctor's Dilemma" at the Kingsway. Gwen Ffrangcon Davies is joining the cast for the purpose of playing Mrs. Dubedat, while Mr. Esme Percy, who has long been connected with the Macdona company as producer and chief actor, will play Louis Dubedat.

Noni, the absurd.

Yet another friend of South Africa is again delighting London audiences. This is Noni, of Noni and Horace. His "Musical Absurdity" is as delightful as ever. In addition to his own act at the Alhambra, he conducts later in the programme a band of "Golden Serranaders," and mimics their efforts with inimitable skill. Noni is a clown one can see over and over again. He is like the famous Grock in this respect. I have seen the latter many times and find that custom cannot stale his infinite variety.

A Charming Production.

The most charming production this week has been that by the Glastonbury players, who are giving the little plays of St. Francis for a week, and are playing to packed houses.

Shakespeare.

At the Old Vic, "The Tempest" is proving a very popular bill. In that theatre, at any rate, William Shakespeare has a huge following. The

(Continued on Page 45.)

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"LITTLE ROBINSON CRUSOE"
will be played at all the matinees at the Alhambra Theatre, Capetown, the week commencing 20th December.

Christiane and Duroy.

At the Casino de Paris, that home of excellent revue in the city of Paris, I lately saw the most delightful and original act—that of Christiane and Duroy, who come to the Criterion, Durban, on December 20th, and the Empire, Johannesburg, on December 27th. These two, as you will be able to tell by their names, are French, and their dancing was one of the features of the show. They look as if they had, both of them, limbs made of rubber. They have, in addition to their dancing gifts, a great sense of burlesque. In fact, their dances are themselves parodies of other dances. When I saw them they danced against four different backgrounds. One depicting America, another with a Spanish flavour, the third a scene in Russia, and the fourth a French background. In each successive scene they danced steps suitable to the decoration, and it seemed to me that each dance was more perfect than the last.

In the revue "Paris qui Chante," which was an excellent all-round production, full of stars and minor stars, Christiane and Duroy stood out with the amazing effect of silhouettes.

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extends his best wishes to the public of Johannesburg, and wishes to take this opportunity to thank them for doing their best by being good sitters at the Studio.

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funds for the Stratford-on-Avon theatre are not increasing as quickly as one would like, and it seems as if a long time must elapse before the birthplace of the poet is given a new building in which to house a special Shakespeare company.

In Princess Charming.

This is the latest photograph of Alice Delysia, who is playing with her usual delicious vigour in "Princess Charming" at the Palace Theatre. I prophesy that this play will run even longer than "No, No, Nanette" did at the same theatre.

Alice Delysia.

Theatrical Memoirs.

Did I tell you that Ernest Thesiger was writing his theatrical memoirs? The book is to be entitled "Probably True," and will be published next spring. Knowing Ernest Thesiger's sense of humour, one cannot doubt that the book will be vastly entertaining.

Barrie Oliver.

An American Dancer.

This youthful countenance belongs to Barrie Oliver, the young American dancer who has made such an enormous success in the musical play "Just A Kiss." His feet seem to be made of lightning, and he uses them with considerable skill. This is his first appearance in London, but undoubtedly it will not be his last.

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The Authors have adopted a system similar to their former publication, of giving marginal references to the respective applying Sections of the Act, and, where necessary, to certain sections of the Stamp Act.

It has also been deemed advisable to include "Table A" in full, as affording a simple means of reference, easily accessible.

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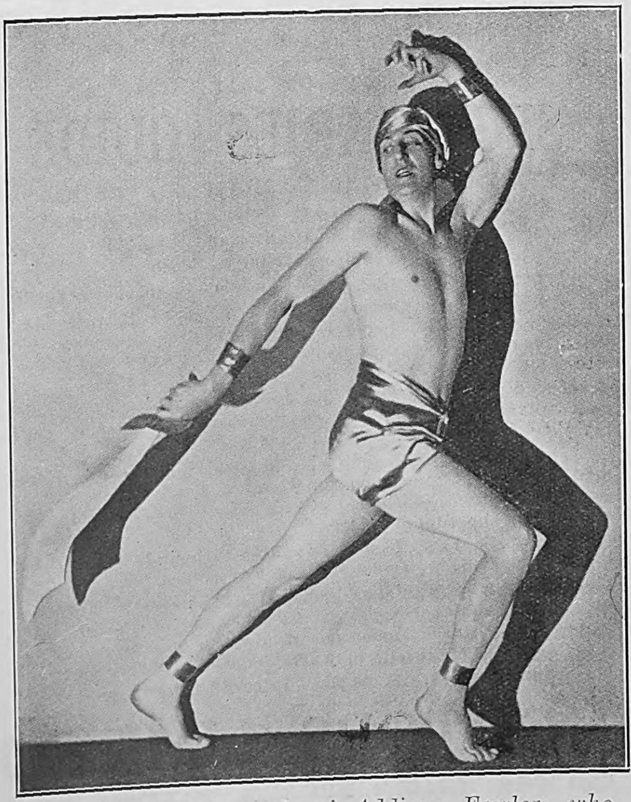
For sustained interest, swift moving action and thrills, this picture stands in a class alone. The story deals with the adventures of several members of the British and German Secret Service during the war. It is finely developed along dramatic lines, and there is a surprise finish which it would be unfair to the reader to reveal.

The scenes alone the fighting line, in the hospital, in London and Berlin are not only impressive because of their massiveness and fidelity, but they hold the attention of spectators with highly thrilling results. Here is a picture that one can see again and again with increasing interest. The film comes to the Bijou, Johannesburg, on December 20th, and on the 27th "THE BLACK PIRATE," Douglas Fairbank's wonderful picture, will be screened.



A striking photograph of Addison Fowler, who, with his partner, Florencz Tamara, is again appearing in "Playtime" at the Piccadilly.

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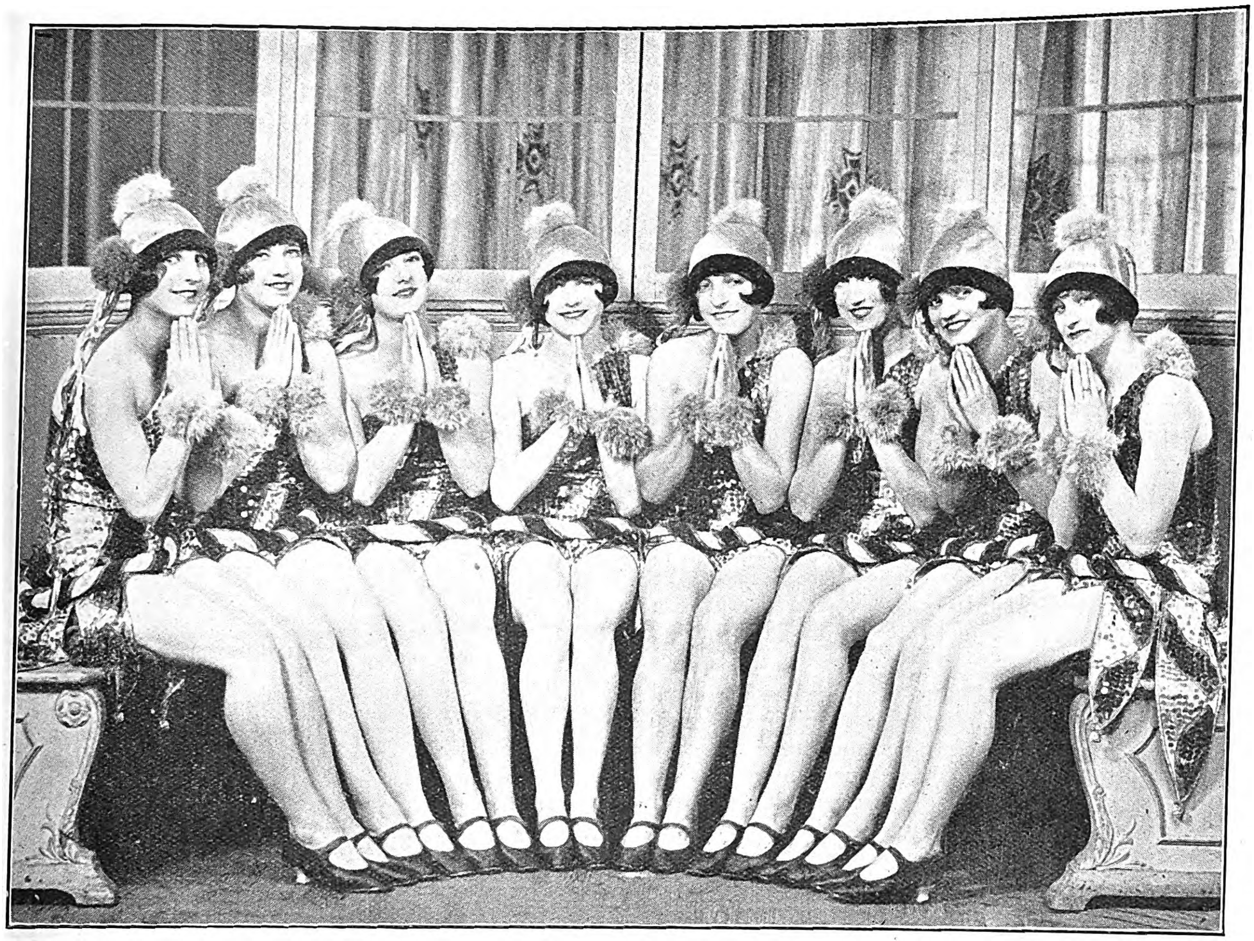

The Victoria Girls, of the Victoria Palace, London, whose dancing is always one of the most popular features of the programme.

The Editor,
"S.A. Pictorial,"
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December 15th, 1926.

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Racing Notes.

By "Observer."

After all, the Germiston Stewards were unable to fix the blame on any particular rider in the race for the accident to C. Westwater. On the case going to them, the Executive Stewards of the Jockey Club issued a sweeping warning to all jockeys as to their future conduct wherein careless or reckless riding is concerned.

Mr. Jos. Simpson's Goodwill was one of the unlucky ones at the start for the Maiden Handicap at Germiston, and this brother to Memoria will pay for following even if he does not win at the Dingaan's Day meeting.

Mr. Jack Gard served up a very hot favourite in Supreme for the Stewards' Plate at Germiston. It was said to be only a question of the filly getting away to win easily. Supreme was one of the first to begin, and the first of the front rankers to acknowledge defeat, and her failure here was a sad disappointment to the White Lodge owner-trainer, who is not given to making such serious mistakes.

Sir Abe Bailey arrived in Johannesburg on Tuesday, and backers are hopeful that he will be able to pull out some good things from his Booysens stable and help to stem the tide of disaster that seems to have overwhelmed short priced horses just at the time we all want a bit extra for Christmas cheer. Sir Abe has a few useful English ones that will win at the Summer meeting if Mr. Randall has been able to get them ready in time.

DINGAAN'S DAY HANDICAP.

Probables and Jockeys.

Following are the probable starters and jockeys for the DINGAAN'S DAY HANDICAP, value £500, of which £75 to the second and £25 to the third. One mile. Run on Thursday, at Turffontein, at 3.10 p.m.

	st.	lb.
Wilsan (G. Askew)	9	0
Polinax (L. Hammon)	8	3
Wiletta (L. Howe)	8	2
Poly's Pet (I. Strydom)	8	0
*Bombardon (W. Holme)	8	0
Beth (R. Passmore)	7	13
Wild Ray (C. Anderson)	7	10
Brown Feather (S. Marais)	7	8
Our Princess (A. Davis)	7	7
Exact II. (E. Jacobie)	7	4
Storm (W. Prince)	7	0
†Bushy Park (———)	6	10
Harvest (P. Sutherland)	6	9
Cry Baby (C. Timmins)	6	8
Yankee Doodle (C. Buckham)	6	8
Fare thee Well (L. Kennedy)	6	6
Evergreen (—. Smith)	6	0
Florentine (A. Passmore)	6	0
Paper Chase (W. Page)	6	0
Polymelia (J. Markley)	6	0
Green Star (A. Browse)	6	0

*Doubtful starter.

†Including 10 lbs. penalty.

There is every prospect of a field of 20 turning out for the Dingaan's Day Handicap, the big event of the year for galloways. And, what is more, all of them have found backing, which in itself is enough to ensure a good race. Those that please most are Polinax, Beth, Wiletta, Exact II., Cry Baby, Yankee Doodle and Florentine. If one could be sure that Yankee Doodle would see out the severe mile, the race would read as a good thing for her. Even so, she will just about win, with Polinax and Wiletta as the greatest danger.

JOHANNESBURG SUMMER HANDICAP.

Probable Starters and Jockeys.

Following are the probable starters and jockeys for the JOHANNESBURG SUMMER HANDICAP, value £4,000 of which £650 to the second and £350 to the third. Run on Saturday, at Turffontein, at 2.40 p.m.

	st.	lb.
*Bird of Prey (I. Strydom)	9	8
Knightlow (L. Fernandez)	8	5
Vibration (E. Jacobie)	8	4
Hampton Court (L. Howe)	8	2
Poldemere (R. Ralphs)	8	0
Illustrious (L. Hammon)	7	12
Sun Lad (G. Nicoll)	7	9
Francois (W. Holme)	7	9
Cardinal's Hope (S. Wallis)	7	6
Silver King (W. Daws)	7	5
*View Holloa (———)	7	4
Desert Gold (C. Clark)	7	3
Surprise Sauce (A. Strachan)	7	0
*Figaro (———)	6	11
Elegant (C. Anderson)	6	9
Channel Isle (C. Buckham)	6	8
Earley (L. Kennedy)	6	3
Kherifend (C. Timmins)	6	1
Attar of Roses II. (J. Markley)	6	1
Ostentation (A. Passmore)	6	0
Claudius II. (W. Page)	6	0
Hope On (J Howey)	6	0

*Doubtful starters.

Saturday next sees the opening of the big four days' Summer Meeting of the Johannesburg Turf Club. A programme worthy of the occasion is being put forward, the plums being the £4,000 Summer Handicap and the S.A. Nursery Plate of £1,250. Both will take a bit of winning and, judging by the betting, are regarded as very open races indeed. Until a couple of days ago, Illustrious was regarded as having the best chance in the Handicap, but since then he has weakened in the betting, which is not a heartening sign to those who thought the day of this brilliant colt had arrived. It may be that there is nothing wrong with Mr. Murray's colt and, such being the case, the only thing to beat him will be an insufficiency of stamina to see out the mile and a quarter, which will be run from end to end. On the other hand, Sun Lad has won up to two miles, and there are no fears on this score for Sir Abe Bailey's big gelding. Another promising candidate, and one that is very well indeed, is Desert Gold.

For the whole of the day's card, the following are some selections:—

1.5 p.m.—Trial Handicap. One mile.
1, Cardusa; 2, Advertiser; 3, Neckband.
2 p.m.—Yeoville Handicap. One and a half miles.
1, Benedictine; 2, Almeida; 3, Catalan.
2.40 p.m.—Summer Handicap. One and a quarter miles.
DESERT GOLD 1
SUN LAD 2
ILLUSTRIOUS 3
3.20 p.m.—S.A. Nursery Plate.
1, Shapely; 2, Undulate; 3, Somerset.
4.0 p.m.—Flying Handicap. Five furlongs.
1, W. L. Randall's best; 2, Admiral; 3, Jack in the Green II.
4.35 p.m.—Forest Hill Handicap. Five furlongs.
1, Valda; 2, Village Curate; 3, Legate.
5.10 p.m.—Belgravia Selling Handicap. Seven furlongs.
1, American; 2, Back Answer; 3, Pious Pietri.

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VOL. XX., No. 595] JOHANNESBURG, DECEMBER 22ND, 1926. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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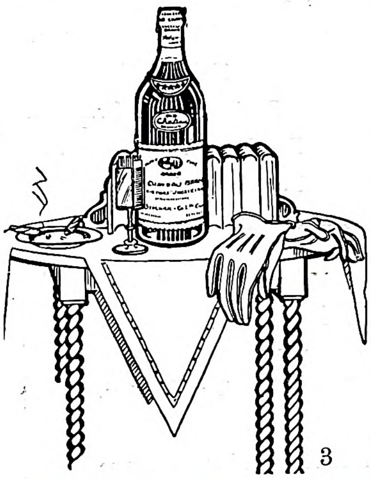

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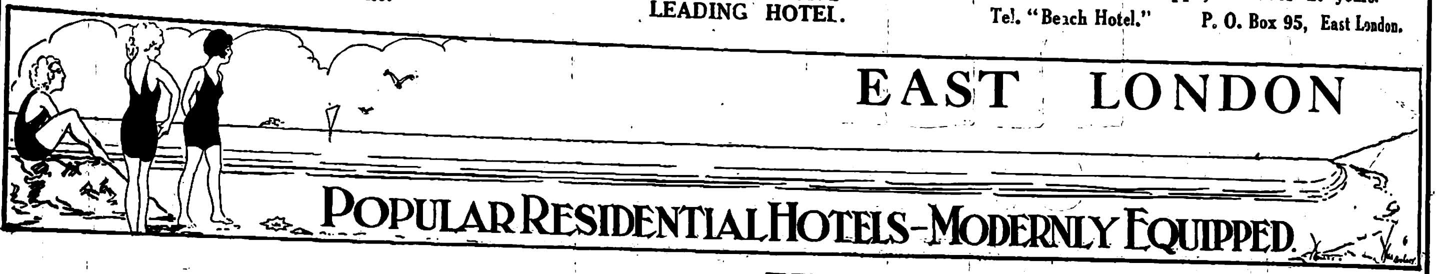

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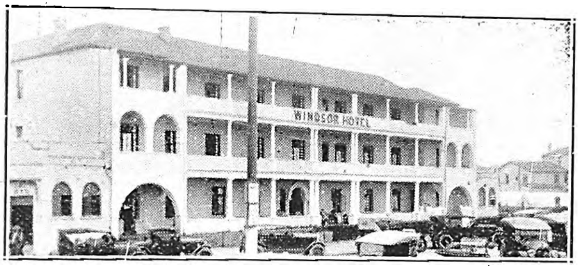

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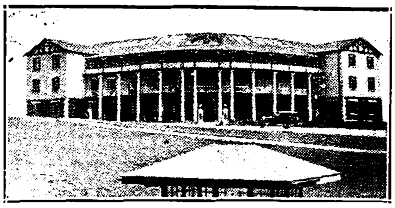

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S.A. PICTORIAL.

STAGE & CINEMA.

VOL. XX. No. 595. WEDNESDAY, DECEMBER 22ND, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Such a hurry and bustle for pantomime, which will be produced to-morrow (23rd) at His Majesty's Theatre, Johannesburg. Our photographer caught "Widow Twankey" (Teddy Stream) and "The African Magician" (Fred Wolgast) getting ready.

[Photo: African Film Productions, Ltd.

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Abanazar and the Crystal.

I was strolling down Eloff Street, looking in the shop windows, when . . . . someone tapped me on the shoulder and there stood "Abanazar," the African Magician, all dressed up. A gold tissue gown glittering in the sun, front panel of jade green heavily jewelled, wide sleeves and a little cape edged with blue . . . . well, well, well. I rubbed my eyes. "S'h, all right," he explained in his best African; "it's because *you're you* that you see me like this; to policemen and the great Public, *I'm* only *me*, Fred Wolgast." (Which sounded like a nice compliment, but I'm not *quite* sure what he meant. Can a magician *and* an African magician mean anything good? I wonder.) "Like to look in my crystal?" he asked.

"Aladdin,"
Irene Shamrock.

"The Princess,"
Kitty Emson.

"Interruptions,"
Horace Kenney.

"Abanazar,"
Fred Wolgast.

"The Emperor of China,"
Vernon Kingsley.

"The Grand Vizier,"
Ernest Shannon.

"Pekoe,"
Herbert Lee.

"Please," I answered, feebly. So we went and sat in a tea room—(*No*, I refuse to give *anyone* a free advertisement)—and this is what I saw.

Oh! such wonderful, wonderful colours—greens and blues and pinks and just everything lovely. "Aladdin?" Yes, in a deep purple satin Chinese suit, all embossed in gold and jade; in a white satin suit embroidered in crystals and a head-dress like a star with two glittering tassels; in rose, all worked in blue in the pattern of the willow plate, the tight-fitting trousers laced at the side.

Then I saw the Princess standing by "him," the Princess in a lovely jade green Chinese robe with tiny gold collar and appliques just the colour of her hair. And quickly (it *must* have been that Samoiloff lighting) she changed into white, a sleeveless jacket, edged with fringes and embroidered in crystals and gold thread, and long white trousers with strips of embroidery over.

The crystal clouded a moment and in stepped "Widow Twankey." "Yes," she said, "gussets are to be worn in pantomime this year, also ostrich feathers, by me that is. I believe in supporting South African industry. And then I wear . . . . Oh! get out of the crystal, Teddy, do," urged the African Magician.

Then there flew into view a wonderful ballet of jewelled butterflies, all jade and rose and gold . . . . a bubble of rainbow chiffon over tulle and pearl with palest pink trousers . . . . . oh! the Princess looked delightful!

And across ran the wicked Vizier's wicked son—("He's got his evil disposition on," whispered "Abanazar")—in gold satin and Chinese top of deep blue, and a funny little hat. "He sold oil shares once upon a time, did Bert," murmured the Magician, "so we have to be very careful of him."

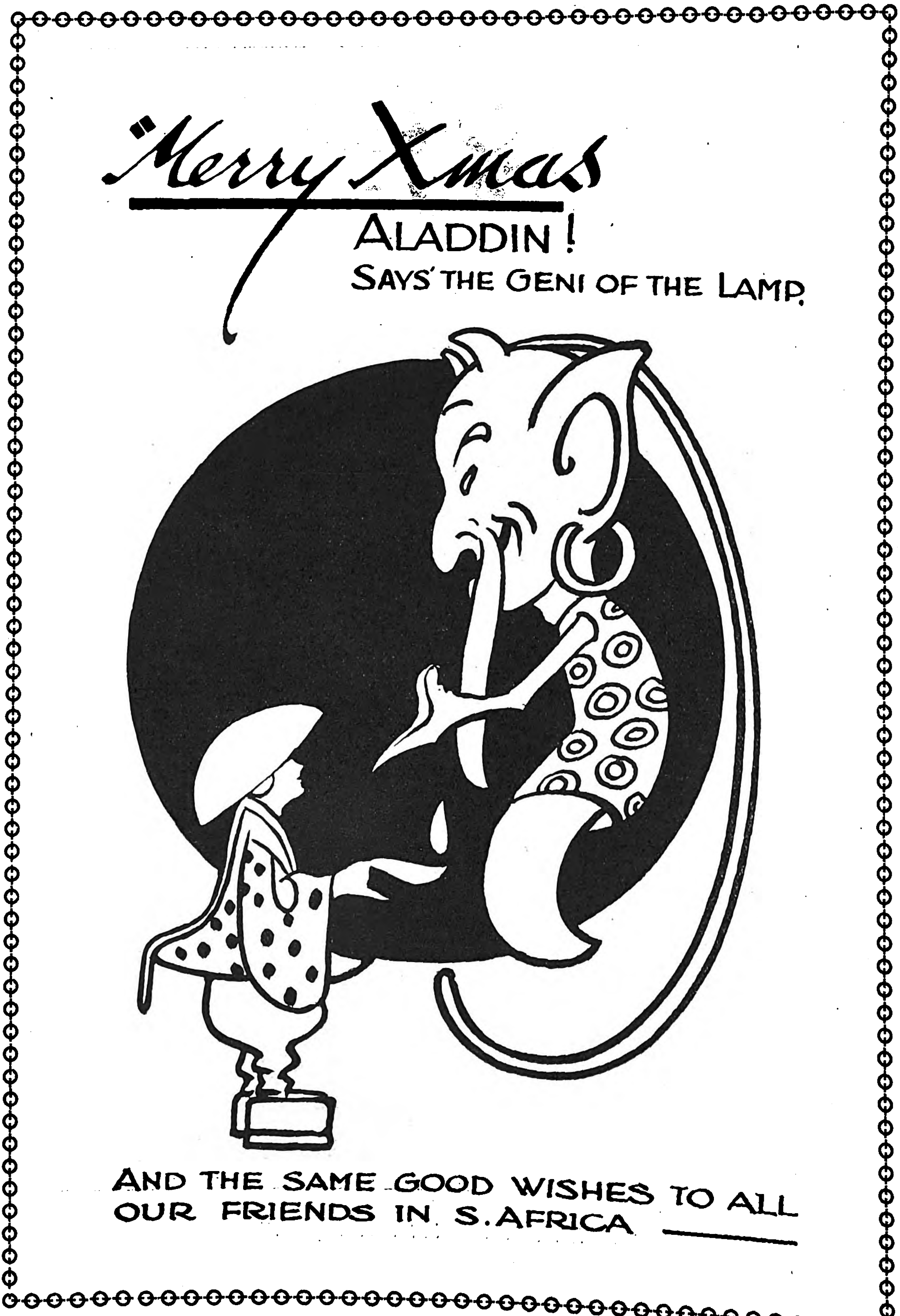
Suddenly there flashed a vision of black and gold and rose, the Lacquer Palace, and "Aladdin" and the "Princess" stood there in wonderful black Oriental costumes. . . . One moment and a bevy of beauty come forward. What gowns, what colourings—impossible to describe . . . . it was Plum Blossom Time in China, and the flowers and petals had just fallen off the trees and weaved themselves around the dainty maidens. There were roses, with green satin calyx and palest pink accordion-pleated skirts sprinkled with birds; there were two blue and silver girls; there were yellow chrysanthemums, white violets, sheafs of jonquils . . . . a procession unending, a treat for the eyes . . . . I lost myself in the crystal . . . .

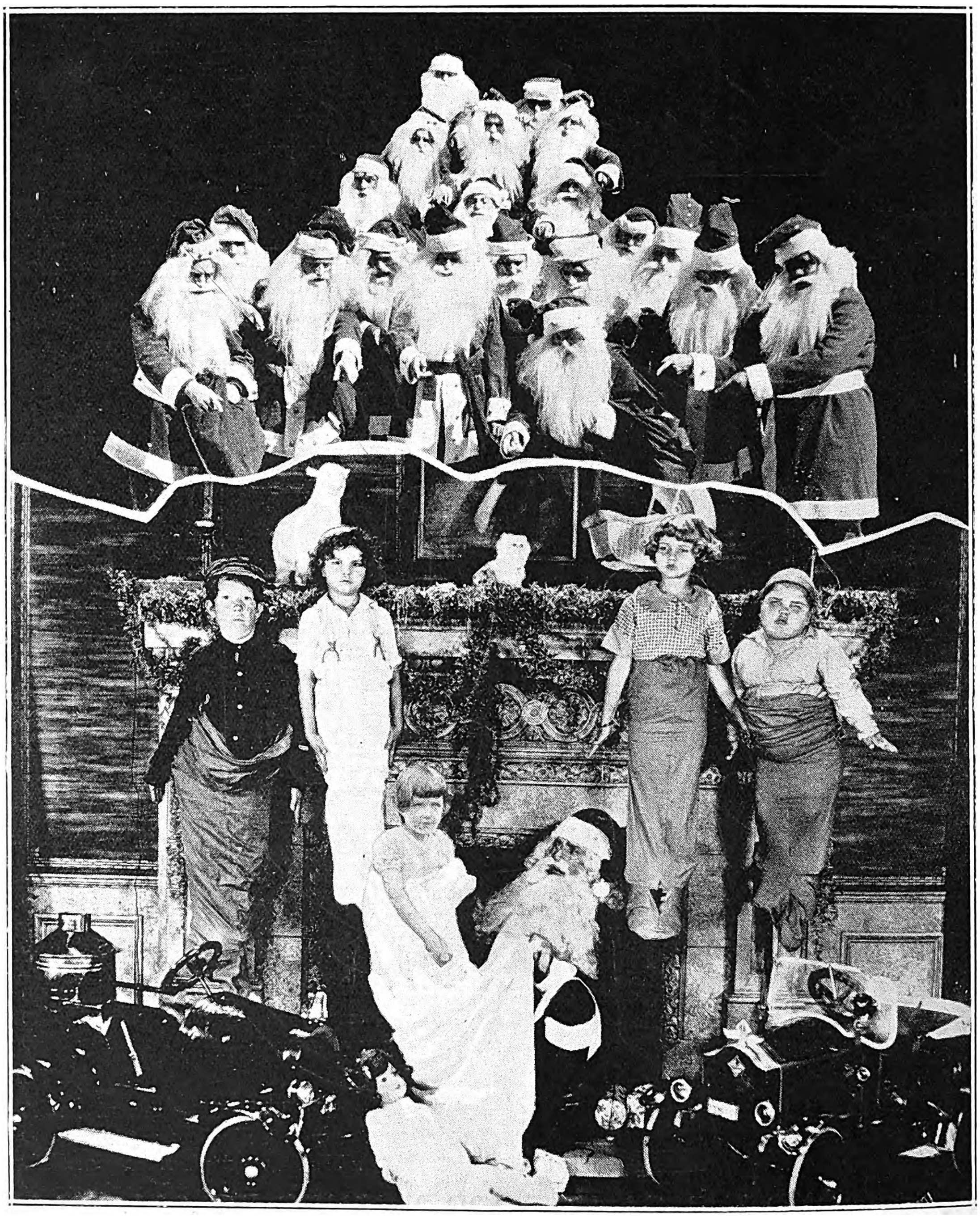
"Any more cakes, please," said a voice, breaking into my dreams, and thus roughly awakened, I found myself in the tea room—(No, I must beg of you, really, I can't tell you which one. It isn't done)—and . . . . "Abanazar," the African Magician, had left me to pay for the tea!

But I'll find him, even if I have to go to-morrow night to His Majesty's Theatre, when "Aladdin" opens. *And* I'll take Li-Hi and Li-Lo, the two Chinese policemen, with me.

C.R.

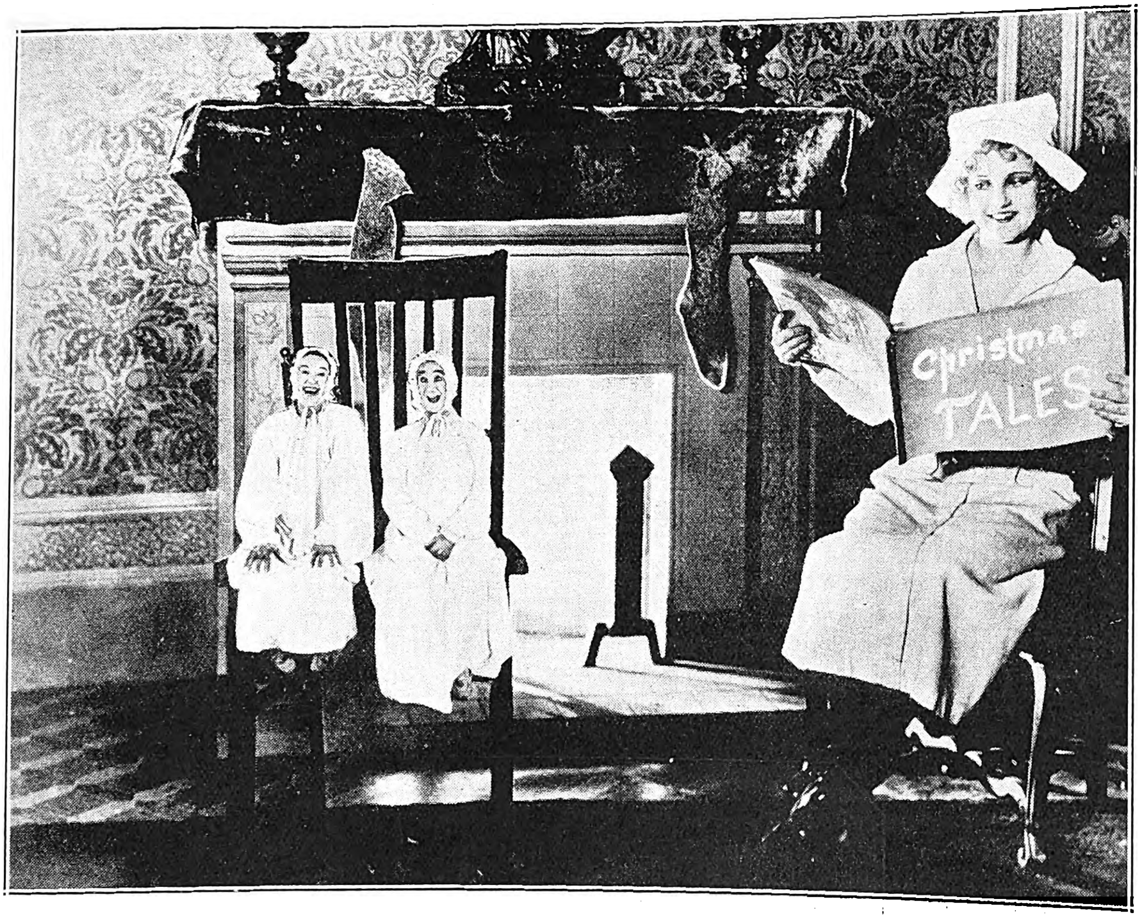
[*Photos: African Film Productions, Ltd.*


"Merry Xmas
ALADDIN!
SAYS THE GENI OF THE LAMP.
AND THE SAME GOOD WISHES TO ALL OUR FRIENDS IN S. AFRICA



"Christmas comes but once a year."

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.



Blanche Mehaffey looks happy. Santa Claus brought her two handsome dolls, midgets of James Finlayson and Stan Laurel.

Alice Delysia and W. H. Berry, the comedy success of "Princess Charming," the delightful musical play at the Palace.

Olga Lindo, who plays the part of "Milly," the irrepressible chorus girl, in the London production of "The Best People."

C. B. COCHRAN.

By Reginald Hargreaves.

"I speak truth, not my belly full, but as much as I dare."—Michel Eyquem, Sieur de Montaigne.

C. B. Cochran has been called the Last of the Great Showmen. He has even published a book under the title of "Secrets of a Showman." It was chiefly remarkable for a demonstration of the fact that Cochran thoroughly understood the art of keeping the secret of successful showmanship discreetly—secret.

For of showmanship there are many kinds. There is that of the late "Lord" George Sanger, for instance, all cymbals, big drum and gilt paint. Here was a man whose religion was percussion, and plenty of it, and whose unit of measurement was an outsize in elephants. In a less blatant epoch the shock of his super-blatancy was noisy and unusual enough to fasten on the public imagination sufficiently to bring him prosperity. In a generation quite sufficiently blatant in itself, some other method wherewith to "tickle the groundlings' ears" was obviously necessary. It was not till C.B.C. hove over the sky-line that anyone arose with sufficient comprehension to grasp this elementary fact. It was purely a matter of vision, and Cochran before anything is a visionary, but a visionary who turns his dreams into practicalities, with a saleable value that yields quite a fruity percentage of profit But some sort of vision is ever the kernel of his practicalities or, if you prefer it, the inspiration of them. Judgment there is, too, of course, for very rarely is it that he does not dream true. When he is in the throes of translating his dreams into actuality, Cochran has the visionary's splendid faculty of lavish expenditure. The available best is good enough; that is, if there isn't a "better still" obtainable, more costly and difficult of access! No ship of Cochran's ever risked spoiling for the sake of an extra ha-porth of tar. If the idea is good enough in itself to engage his energies, then it is equally good enough to be afforded every chance with which it is in his power to endow it.

[*Photo: Foulsham and Banfield.*

There is one thing, however, in which showmen and visionary alike have comman ground: in its scope and possibilities the idea which appeals to them must be *big*. Hole-and corner efforts, meagre in potentiality, are just not worth bothering about. Like many dreamers who, given sufficient incentive, can irrupt into volcanic energy, Cochran carries a stoic demeanour for the every-day world's inspection. He has the face of a born poker-player, with two eyes that assume the appearance of a couple of pieces of frosted glass, hiding the thoughts in the busy brain behind them.

He is fond of the good things of this world, in a casual and entirely unconscious way, not because he revels in luxury for luxury's sake, but because, in many ways, it again represents the *best*. He is a tremendous worker, with a mental energy for ever demanding overdrafts on his physical strength. I can imagine him a restless and fretful invalid, as much because illness would serve to arrest him in mid-flight, as because he would resent the temporary feeling of weakness undermining his thrust and power of attack. It is a happy reflection, however, to realise that so doughty a fighter would take a devil of a lot of killing! For even in that state which in other men would be construed as *in extremis*, Cochran would be seized with a new idea, which, naturally, he would have to live long enough to see through; and before that idea was quite done with another would have been born, and—well, there you are . . . !

Since ideas have no nationality, and are bounded by no quick-set hedge of orthodoxy and ritual, Cochran, in pursuit of them, is not afraid of originality. In point of fact, it is his insatiable lust for "originality" which constitutes the one defect I have been able to detect in him. For while a thing can be quite amazingly original, it does not always follow that it will, equally, be good. And with "originality" as a fetish, judgment is inclined at times to warp. The visionary colours his dream with self-evolved pigments, invisible to other eyes, the *meagre* contours of the actual spectacle are enshrouded in a false chiaroscuro, based upon a non-existent prism. Beauty is only in the eye of that beholder in whose apprehension beauty and the bizarre, on occasion, become confused. Hence, the failure of some of C.B.C.'s more exotic experiments, begot of a fetish-ridden mind, in which judgment, sense of proportion, and the general fitness of things have temporarily been laid low. I have also heard it made matter for comment that in his search for fresh talent C.B.C. starts off, as a necessary preliminary, with the purchase of a ticket for America or the Continent. I am inclined, however, not to attribute this so much to his personal predilection as to his instructive "salesman's" reaction to a peculiarly insular form of intellectual snobbery, which can conceive no health in an artiste of purely home-made origin.

That the motive which prompts these experiments is "all for our delight" is undeniable, so we are still able to pay tribute to the sincerity of the attempt, if not always to its fructification. With such volatility, courage, and enterprise, Cochran's future must ever hold that attraction which inevitably invests all such "splendid adventuring." Bankruptcy may be his again (though one hopes not, sincerely!) since no man can always bet on a certainty. But that would not deter him, nor withhold from him that financial backing his courage and sense of high endeavour will always evoke in his support. What precisely the future holds for us at his hands we cannot guess; he may scandalise us, he certainly will titillate and provoke us; but one thing he will never be to us, and that is—dull.—*The Theatre World.*

Rosslyn and Plant.

"What do we do off the stage?"

James Plant and Elaine Rosslyn echoed my question. Each had to get inspiration from the other to answer it.

"What do I do?" asked Miss Rosslyn of Mr. Plant.

"You burn chops!" was his answer, and I could see that he was teasing her about some cooking contretemps in their mutual ménage.

Then Elaine told me what *he* did. "He makes toy theatres," she said.

Rosslyn and Plant.

"Not *toy* theatres," corrected her husband; "miniature ones—that sounds better. I have been making them for years," he said, turning to me. "I started this hobby as a child, and my first theatre was made out of boot boxes. Now I have real wooden buildings, with a proper stage and auditorium, lighting, real wings, a little proscenium, and a little prompter's box."

"And real actors and actresses?" I said.

He laughed. "They are real to me, anyway. I make them out of wood, and move them about just as I please. It is a splendid hobby, but, of course, it is not nearly so thrilling and exciting to make theatres as it is to act in them."

And if you get to know Mr. Plant when he arrives shortly in this country, maybe he'll show you *his* theatres.

Mona Gray met with an accident in mail week, which might have had serious results, but from which she luckily escaped with only a shaking. A taxi taking her to the Hackney Empire skidded and ran into a shop window.

"Mercenary Mary."

"Mercenary Mary" had a wonderful farewell at the Empire, Johannesburg, on Saturday night, a farewell which would have been tinged with even more sadness behind the laughter, were it not for the knowledge that our "Mary" and some of her colleagues will be seen again in pantomime, and, bless my soul, such a pantomime! You wait and see.

CHILDREN'S COMPETITION.

The enormous number of entries for the competition which closed on December 21st, make it impossible for us to publish the winners' names this issue, but in the issue of December 29th we shall be able to do so.

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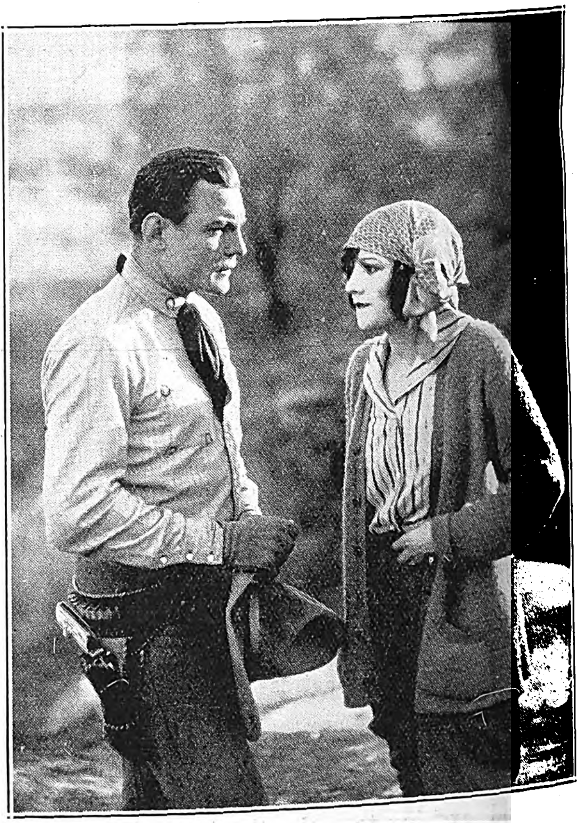
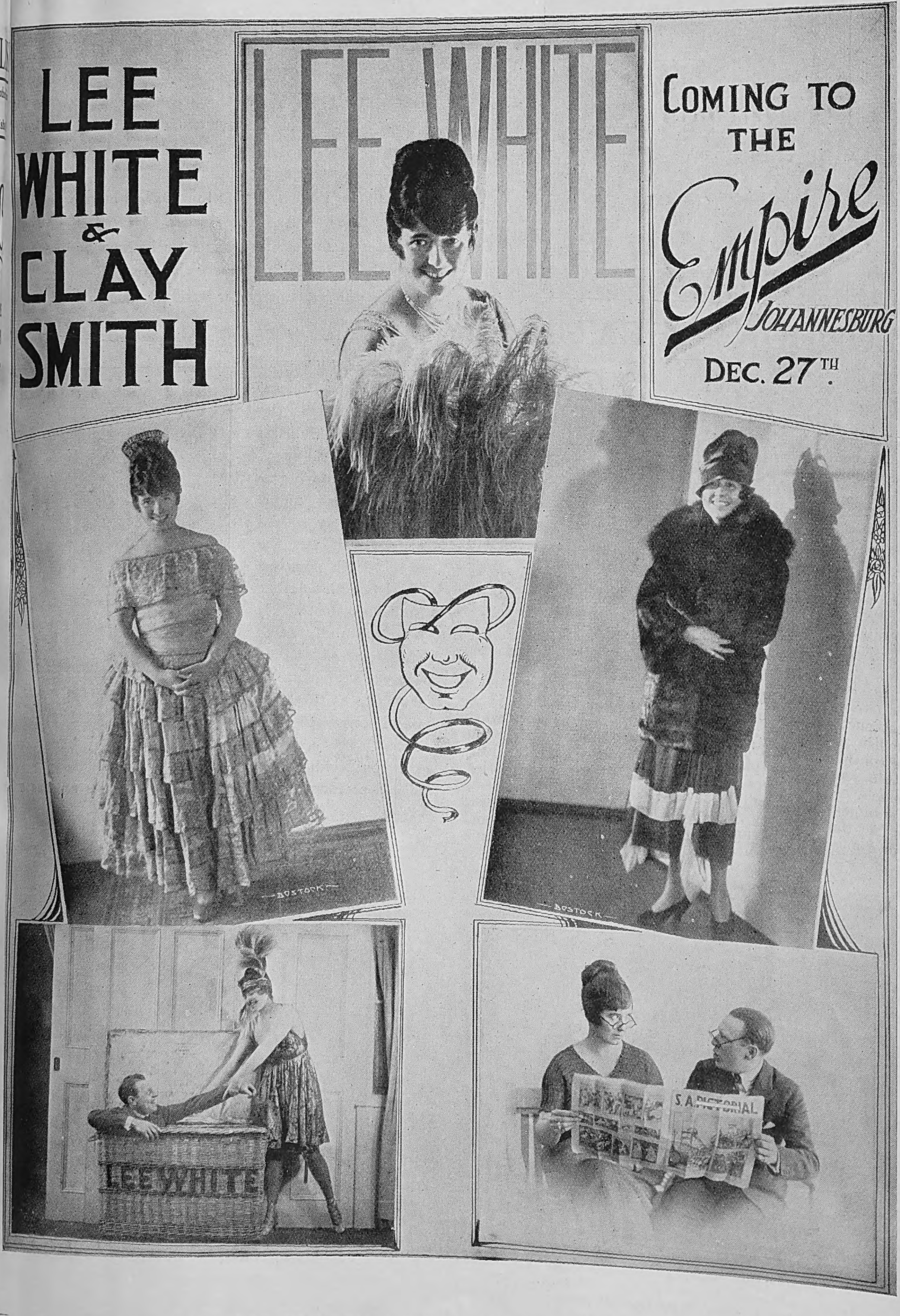


A scene from "Gold and the Girl," coming to Wolfram's Bioscope, Capetown, on December 27th, 28th and 29th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.



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LONDON THEATRES.

Leicester Square, 20th November.

A Young Designer.

This week has brought forth a new revue at the Vaudeville Theatre called "Vaudeville Vanities." It is chiefly remarkable for the scenery and costumes, which were designed by young Laurence Irving, the son of H. B. Irving, and the grandson of the great Sir Henry. He designed six scenes and forty costumes for the revue, with an artistry and sense of colour that proves him a young man of remarkable ability. His mother, Dorothea Baird, sat in a box on the first night, obviously proud of her son's achievement. An elderly theatre-goer next to me said she looked as sweet as she did in the days when, years ago, as "Trilby," she was the toast of the town. The success of young Laurence shows that there must be something in heredity after all.

A New Actor-Manager.

A well-known comedian who has lately taken on the burden of actor-managership is Billy Merson, whose new production, "My Son John," at the Shaftsbury proved a great success on the first night. "My Son John" is an astonishing mixture. It has quite a dramatic story when one considers how thin musical comedy stories are. Some of the scenes take place on the Lido at Venice. Billy Merson, of course, makes the best of all his opportunities. It is impossible to see him on the stage without recognising the fact that he is a great actor. He had admirable support from Annie Croft, Reginald Sharland and Betty Chester, and it looks as if "My Son John" is going to have a long and successful stay at the Shaftesbury.

Arthur Bourchier.

Coming to Africa.

The original of this picture will shortly be very familiar to all theatregoers in South Africa. it is, of course, none other than Arthur Bourchier, who will bring a company of notable players to South Africa in the early part of next year. Before, however, he leaves for that country, where he will play "At the Villa Rose" and other plays, he will produce again his famous Christmas revival, "Treasure Island."

A Lovely Thrill.

This play is the delight of children, and Mr. Bourchier himself as "Long John Silver" gives them again that lovely half-terrified feeling which they felt when they read about him in Robert Louis Stevenson's book of the same name. His forthcoming tour of South Africa is particularly notable, for in the course of his long stage career he has never played in any British dominion. I believe I am right in saying that he has been to the United States twice only; first when he joined Augustine Daly's company at Daly's Theatre in New York, and again when he toured the country. Mrs. Bourchier (Kyrle Bellew) will accompany her husband, but will not, I understand, appear on the stage.

Gilbert and Sullivan.

At the Princes' Theatre, where the Gilbert and Sullivan operas still hold sway, "Princess Ida" was produced last night. It was a very special night, as it was the twenty-sixth anniversary of Sir Arthur Sullivan's death. It was beautifully acted and sung, and should prove as great a favourite as the more well-known of the operas. This is Aileen Davies, who has played so many Gilbert and Sullivan parts so successfully this season.

Aileen Davies.

Gerald Ames.

Le Bourgeois Gentilhomme.

Another new production is "The Would-be Gentleman" at the Lyric Theatre, Hammersmith, that home of delightful plays. This play is an adaptation from Molière's "Le Bourgeois Gentilhomme." It is produced by Nigel Playfair, and all the parts are most delightfully played. Here you see Gerald Ames, one of our best known actors, who plays the part of the Fencing Master.

CALL AND SEE SPECIMENS OF THE JANE PLOTZ BOOK OF PHOTOGRAPHS.

House of Cards.

I told you last week of the new play at the Little Theatre, called "A House of Cards," in which Jeanne de Casalis, whose photograph you see here, adds another triumph to her very long list. She plays the part of a wife who cheats at cards in order to increase her husband's fortune. Malcolm Keen played opposite her, and these two led a clever cast of performers.

Jeanne de Casalis.

Shaw Again.

The only other new play that I can record this week is not really a new play but merely a revival of an old one. This is Shaw's "The Doctor's Dilemma" at the Kingsway Theatre, with Esme Percy and Gwen Ffrangçon-Davies in the lead.

I am looking forward to-night to seeing the new production at the Globe Theatre of "Trelawney of the Wells," and will tell you about it when I next write.

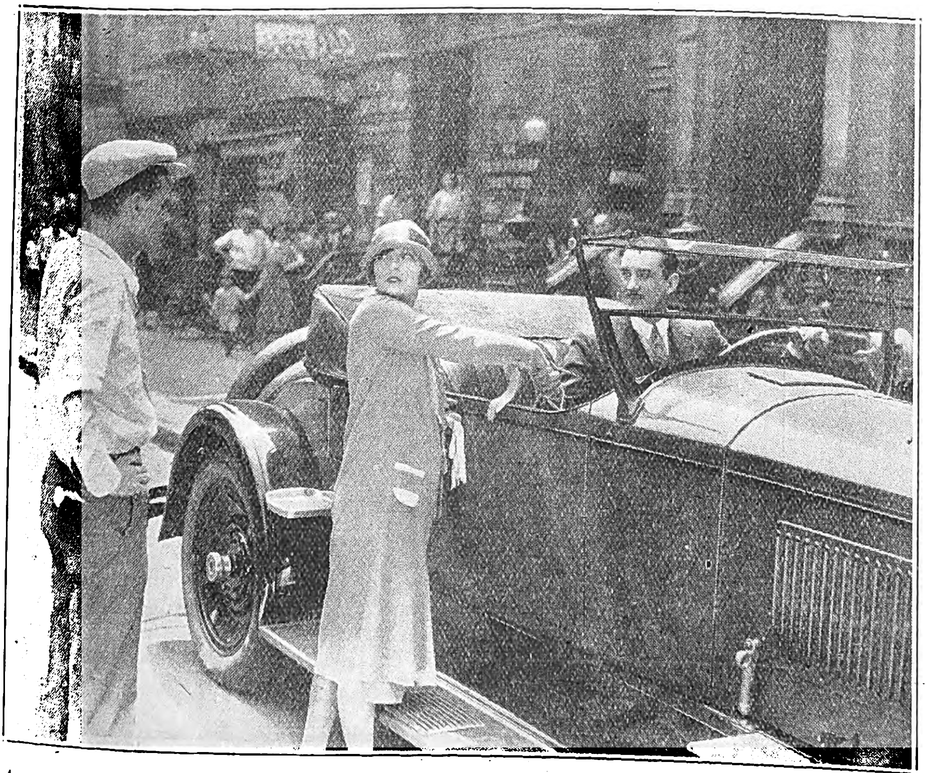
Also coming to South Africa.

To-night also "The Ghost Train" celebrates its anniversary, and for the hundredth time an audience will be thrilled by the exciting and sinister things that take place on a country railway station.

"Rose Marie" looks as if it is going on for ever. It reached its seven-hundredth performance last week, and the enthusiasm of its audiences shows no sign of abating.

I went again to "The Whole Town's Talking" the other night, and found that this excellent farce can well withstand two visits. John Deverell, in the part of Chester Binney, was even funnier than he was when I first saw him. The play went with a swing, and kept the audience in continual roars of laughter. It is, I believe, to be produced in South Africa towards the middle of next year.

Allene Ray and her tree.



A scene from "Classified," to be shown at the Grand Bioscope, Capetown, on December 27th, 28th and 29th.

Edris Coombs, the vocalist of the Grosvenor Quartette, who are appearing at the Criterion, Benoni, on December 27th.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY

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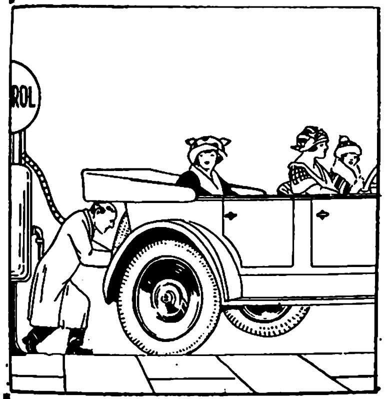

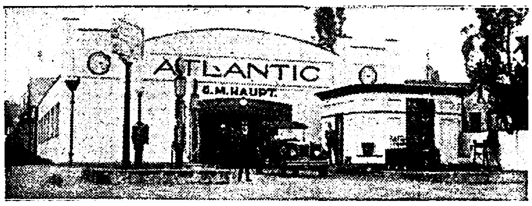

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Colleen's New York Trip.

Colleen Moore's recent trip to New York was a complete success.

Not just because she saw twenty stage shows in seventeen days.

Not just because she brought home a dozen style creations.

Not just because of these or many other things, but because she found in a New York curio store a complete dining-room set for her doll house, the most unique edifice of its kind in the United States. In its completeness it rivals the famous one belonging to Queen Mary of England. Miss Moore has been years collecting the tiny furnishings.

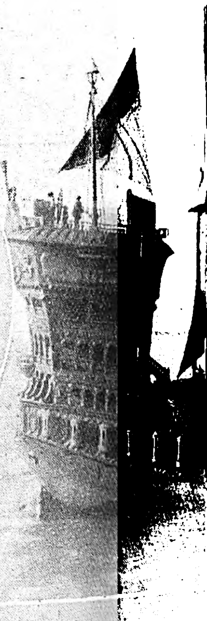
June Marlow.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

A DOUGL

MAR

"The BLAC



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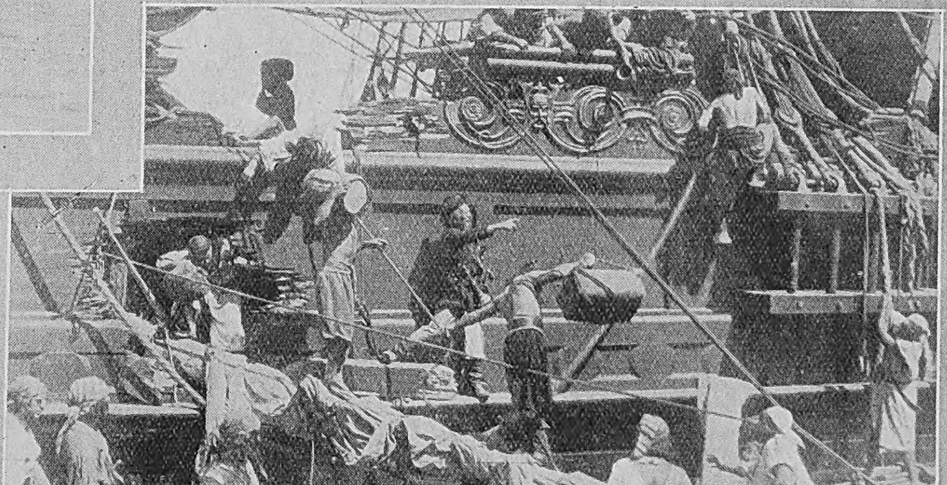
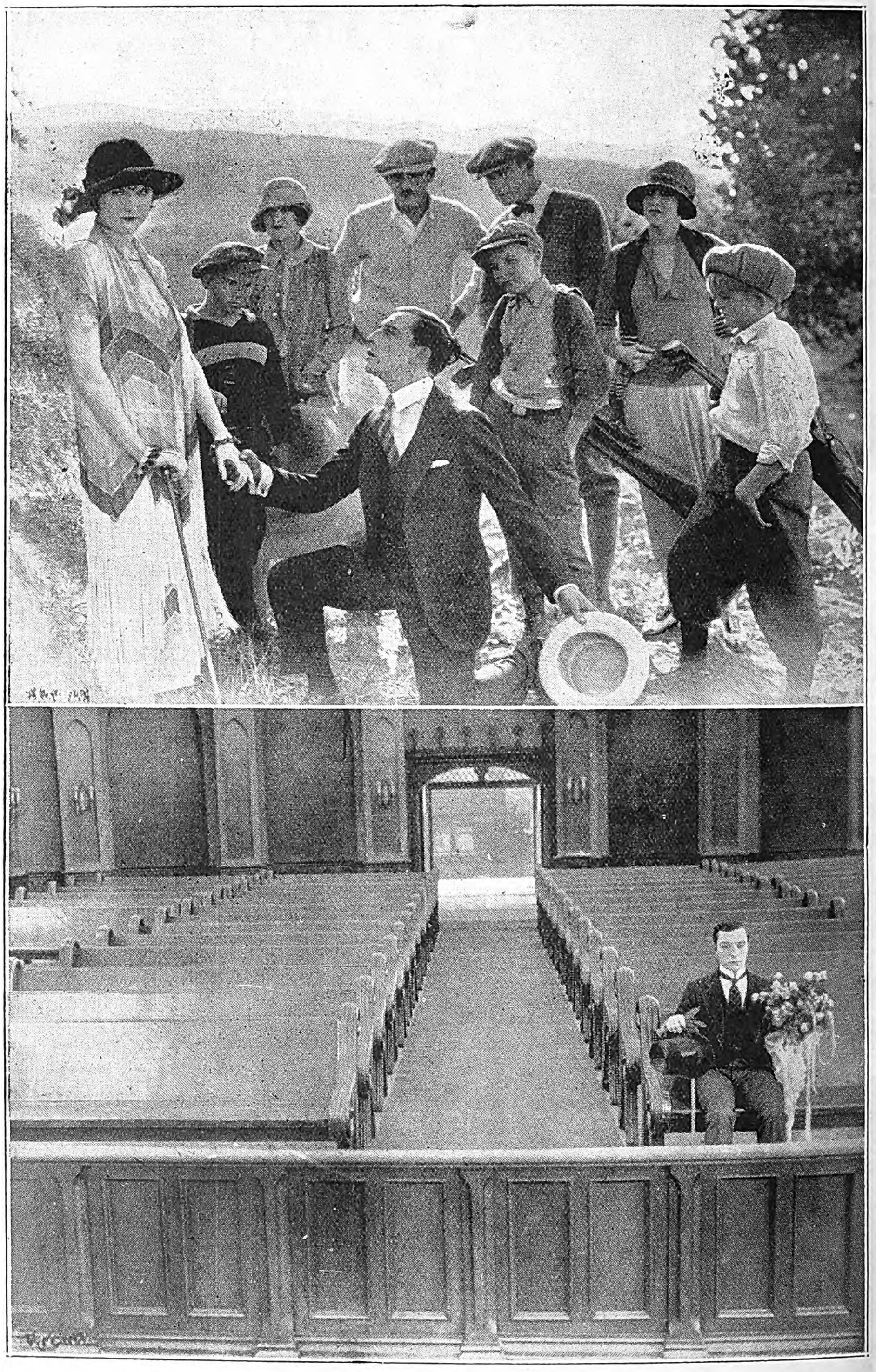


U, JOHANNESBURG, DECEMBER 27th.

"Seven Chances" at the Orpheum, Johannesburg.



Seven thousand seven hundred and seventy-seven women answer an advertisement to marry Buster in "Seven Chances," and all dressed in wedding regalia and under the impression that he is worth £3,000,000, descend upon him at the Orpheum, Johannesburg, on December 27th.

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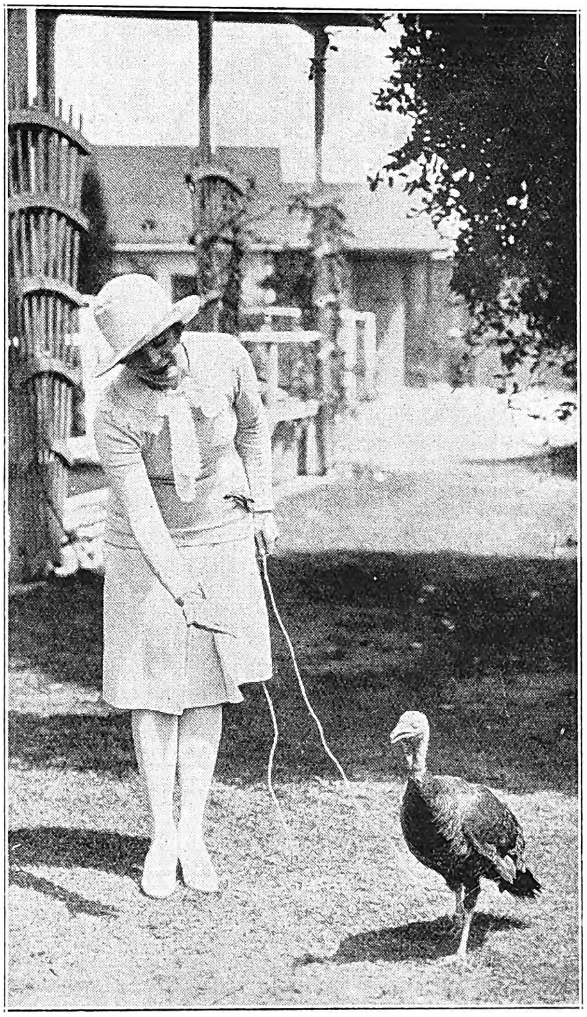
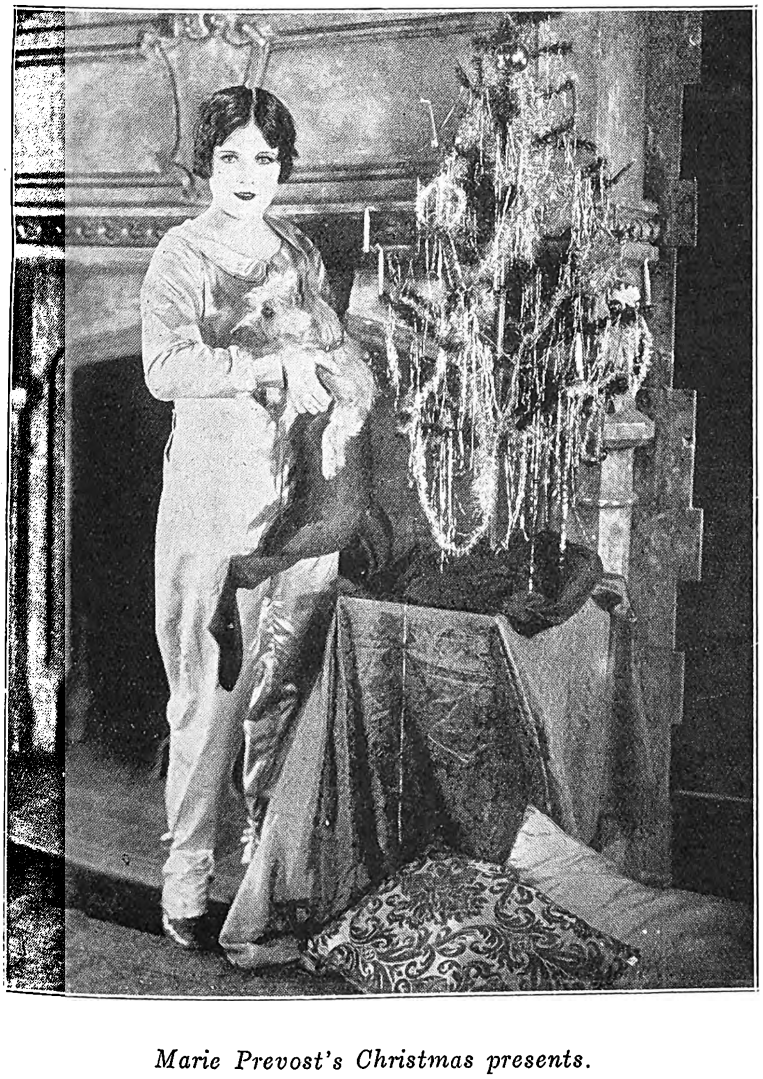
AT ST. JAMES.'

I've been sworn to secrecy as to the Christmas cabaret at St. James', but I've seen it, and I can assure you nothing like it has been produced before in South Africa in the cabaret line. Even those of you who go each week to the popular Eloff Street rendezvous will be surprised. Then there will be novelties galore for everyone. Will Monsieur Bernard be Father Christmas? That's telling.

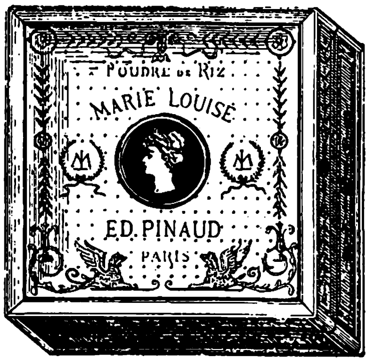
C.R.



Vera Reynolds has a strange pet.



Marie Prevost's Christmas presents.



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The wonderful effect of this two-fold benefit on baby can well be imagined.

Mrs. of Kensington, London, writes :—

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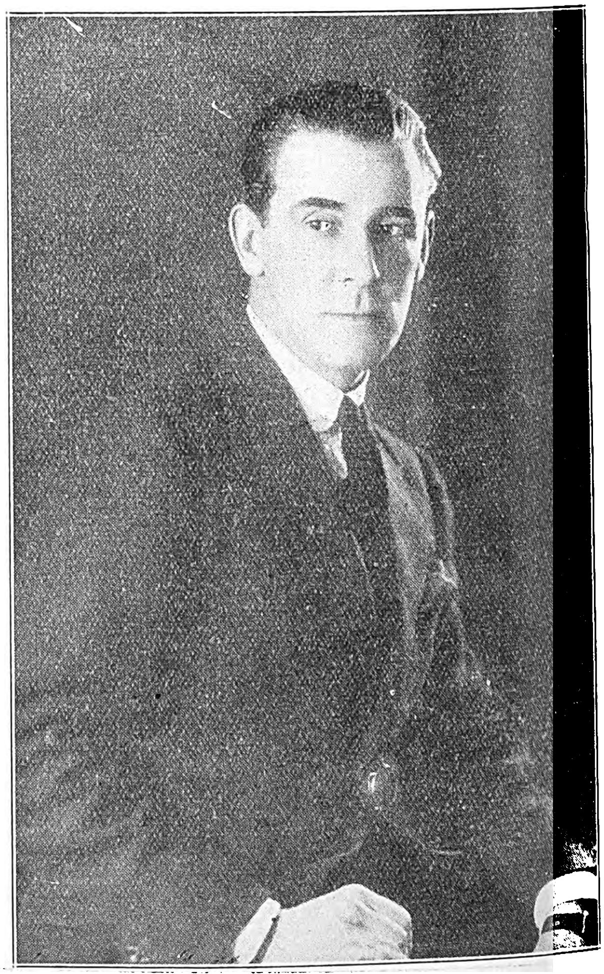

Eric Maxon, a talented member of the Guy Bates Post company. [*Photo: Jane Plotz.*

The Empire.

The echoes of "Tie a piece of string around your finger," "Mercenary Mary" and many other favourites still seemed to cling round the Empire, Johannesburg, on Monday evening, when vaudeville ushered in Christmas week and presented audiences with a seasonable gift in a bumper programme.

Daisy Wood topped the bill and got over some racy numbers in the style one always associate with the Lloyd family. Daisy is a hard worker and knows how to get her hearers into the best of possible humours. "Has anyone ever seen a straight banana?" is sure to be sung and whistled in all corners of Johannesburg before long. "Alice's House" has also a good rollicking chorus. Daisy got a great reception.

Scott Sanders is back again, after a long absence in Australia, back with fresh material that is exceedingly good, patter and song alike, and Scott is, if possible, in better voice than ever. That he was not forgotten was evident by the applause that greeted his first appearance. "Dr. Duff" and "Twenty Years Ago" were both fine numbers, but the palm goes to "Sunshine Sam." And, may one say, one hopes to hear some of the old favourites as well.

The Zenga Brothers are an exceedingly clever pair of dancers who do the most astonishing steps and stunts with the greatest ease—such ease, in fact, that many of the audience overlook their value, although they applauded them to the roof. And, oh! my Charleston friends, I beg of you, go to the Empire and see the origin of the Charleston. It will astonish you.

The Amour Boys, the youngest aged 11, are an astonishing pair of youngsters whose simultaneous dancing is very good. The younger is already an accomplished siffleur of an original order.

The Daly Sisters and Marr give a bright, breezy banjo act, the elder sister, a girl with a fine personality, being a fine dancer, although the younger is not far behind. They became instant favourites.

Donald Stuart with new magic, and Von Dock, the lightning comedy cartoonist, are paying a return visit to the Empire and to as good a reception as when they were here before.

The Two Shelby close the bill in sensational fashion, the male member being a "strong man" who can have few equals.

C.R.

Guy Bates Post.

The farewell night of Mr. Post at His Majesty's Theatre, Johannesburg, on Saturday last, was a memorable one, and augurs well for the return visit of the famous actor and charming Dorothy Brunton. That they have been persuaded to extend their tour and return in "Leah Kleschna" is good news indeed, for both have found their way into the hearts of the theatrical public of the Rand.

Next Week's Calls.

Provisional Tour List for Week Commencing Dec. 27th.

Tivoli, Capetown.—(Opening Wednesday, Dec. 29th.) Terpsichore, Benson Gray, Story and Lee.

Empire, Johannesburg.—Lee White and Clay Smith, Amour Boys, Scott Sanders, Daly Sisters and Marr, Two Shelby, Daisy Wood, Little Betty Wit, Zenga Freres.

Orpheum, Johannesburg.—Donald Stuart, Rose Alper.

Grand, Pretoria.—Grosvenor Quartette, Van Dock.

Criterion, Benoni.—The Littlefields, Billy Collier.

Rinko, Maritzburg.—Christiane and Duroy, E. Jarrow.

Criterion, Durban.—Ciro Sisters, Rue Lambert, Phil and Phlora.

Vaudette, Bloemfontein.—Gilbert and Chapman, Zellini.

Vaudette, Kimberley.—(Dec. 28th-Jan. 1.) Bert Ralton's Band, including M'Lita Dolores.

Grand, Port Elizabeth.—Keith Wilbur.

Vaudette, East London.—Wright and Marion, The Huntings.

His Majesty's Theatre, Johannesburg.—"Aladdin and the Wonderful Lamp." Tenth Annual Pantomime.

Theatre Royal, Durban.—1926 Comedy Company in "A Cuckoo in the Nest."

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FROM the Orient's wealth of fragrance the sweetest of all was captured and named "PHUL-NANA." It is a perfume wonderfully lasting and refreshing. Use also "PHUL-NANA" BATH SOAP and "PHUL-NANA" FACE POWDER and so ensure a perfect toilet.

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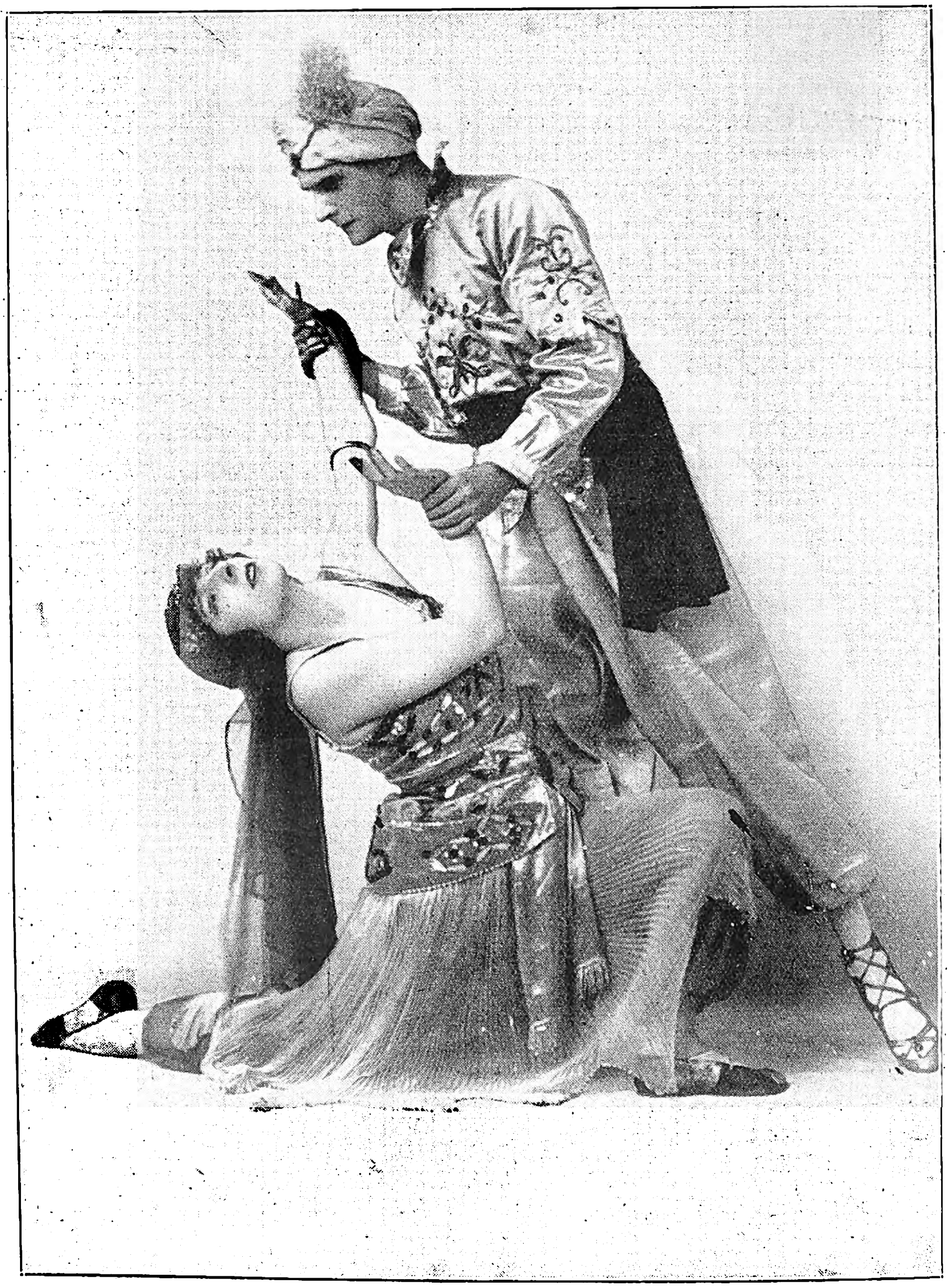

Phil and Phlora, the dancers who made such a success in "Mercenary Mary," will appear at the Criterion, Durban, on December 27th.

Olive Sloane, "Madame Consinet" in "The Padre."

Rue Lambert, appearing at the Criterion, Durban, on December 27th.

The vogue of the Spanish shawl.—Pola Negri was one of the first to bring in the fashion.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

The Fashionable World

TO-DAY ALL THE FASHIONABLE WORLD IS TALKING ABOUT THE NEW PROCESS OF PERMANENT WAVING WHICH IS RAPIDLY SUPPLANTING THE LESS EFFICIENT, LESS SAFE AND LESS COMFORTABLE METHODS. . . . .
THE TOTAL PERFECTION OF A LADY'S APPEARANCE, WHICH IS PERHAPS DETERMINED LARGELY BY THEIR DRESS, IS GIVEN THE FINISHING TOUCH BY HER COIFFURE. . .
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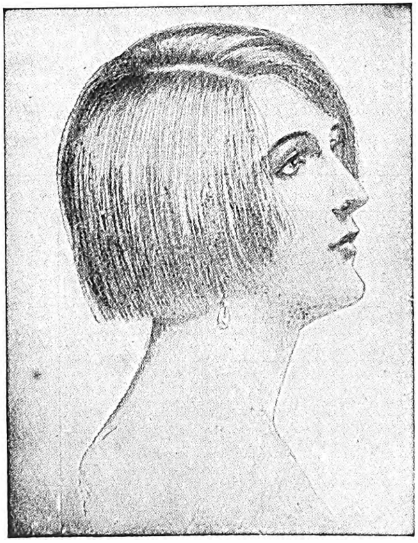

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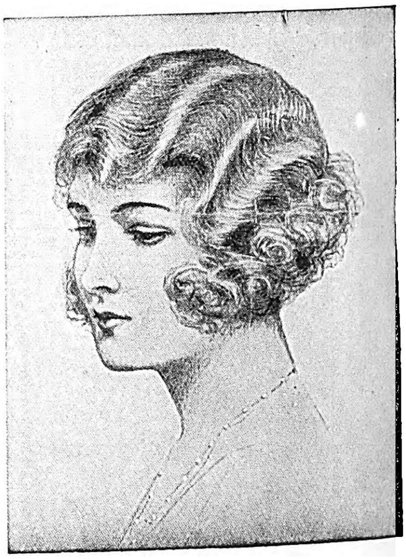

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Unusual "Stages" I have Conjured On.

By Frederick Culpitt.

It is not always the luck of the magician to have a well-set stage placed at his disposal upon which he can work his miracles, with the assistance of organised help, elaborate apparatus, and a mighty band to grind out a Wagnerian introduction on heralding his entrance.

On a Ginger Beer Box.

In common with most of my confreres I have "strutted and fretted my brief hour" on an overturned ginger-beer box at a Sunday School treat, and smiled (more or less) composedly whilst endeavouring to maintain a dignified balance upon a platform built of planks laid across some primitive trestles. At a North of England "garden party," given by a squire to his tenantry, I found the crowd so vast that I could not hope to make anything like an intimate appeal from the far-off stage which had been erected for me, so I mounted a tall step-ladder in the midst of my audience, and from this insecure height worked off my magic with satisfactory results On this occasion, at least, my tricks, as well as my jokes, were "over their heads."

Frederick Culpitt.

In India.

As a change from performing on a stage of wood, I have sampled one of caked mud! During my recent trip to India I took my company to Peshawar, and whilst there arranged to "play" a matinee performance for the British Garrison at Land i Kotal, that isolated but wondrously picturesque post in the famous Khyber Pass. Here one of the camp buildings had been transformed into a "theatre," with seating accommodation for about three hundred persons, and an enterprising Punjabi had installed a screen, with projecting apparatus, so that "Tommy," in those intervals when he is not being sniped by the hill tribes, can enjoy Tom Mix and Mary Pickford with the rest of us.

Producing an Elephant.

Not more than a dozen globes were available for my show, and for "spot line" effects we had to throw open the stage door and allow the strong Indian sunlight to do duty as a more than efficient substitute. After tramping up and down that stage of caked mud for more than an hour, my dress clothes were no longer black. At times—especially at the finish of the comedians dancing—the cloud of dust was so impenetrable that I could have produced an elephant from a pocket handkerchief without fear of the *modus operandi* being discovered.

What happened in Calcutta.

Because a magician's thoughts are usually "in the air," I rather enjoyed the experience of conjuring there once. It happened in Calcutta many years ago. Stanley Spencer, the celebrated parachutist, and the first man to fly over London in a dirigible, invited me to participate in a right-away balloon ascent, and to while away the fleeting hours I packed some portable tricks into my pocket, and away I shot into the blue, with Spencer, a millionaire shipper, and a lady, as audience. One of my tricks was rudely interrupted by Spencer, who had discovered some defect in the valve mechanism. To remedy the trouble he climbed out of the basket car of the balloon and swarmed, hand over hand, up the mesh of the netting until he reached the valve, which is, as you probably know, at the top of the gas bag. Having put the gadget in working order, my acrobatic friend came back the way he went, the car swinging in a sickly manner with every movement he made. A glance down at the winding Hoogli, two thousand feet below, put all further thoughts of magic out of my head. Anyhow, I think that I can safely claim to be the first magician to give a "show" under such conditions.

In a Submarine.

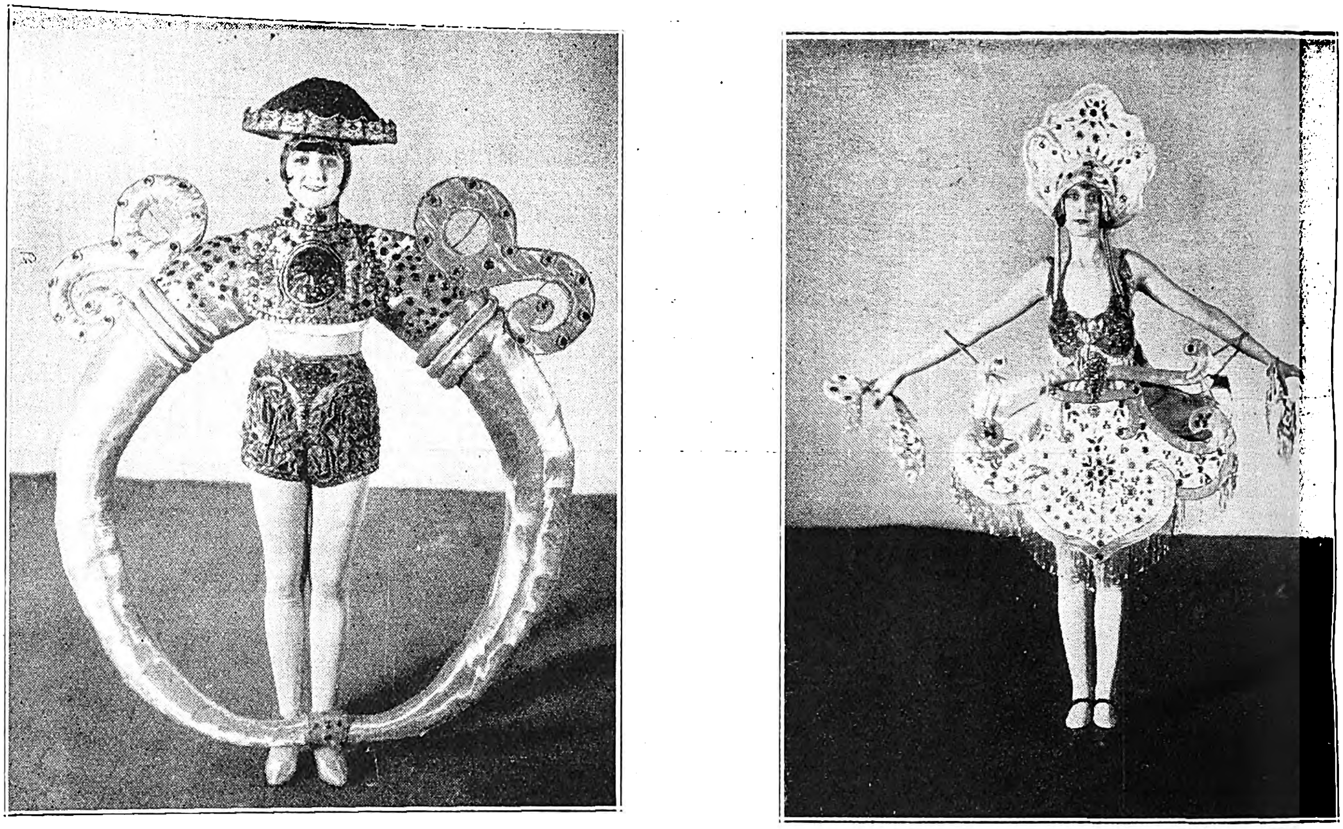
During the Great War I once went for a trip—minus official consent—in one of the "E" class submarines and was treated to the thrill of a dive to the ocean's bed, or whatever the bottom of the sea is called, in the vicinity of the mouth of the Orwell. The crew was made up of a light-hearted bunch of youngsters, who insisted on holding a sort of informal concert, to the programme of which I contributed. I found it rather difficult to concentrate on my work, I must admit, and kept one anxious eye on the man in charge of the raising apparatus.

The Black Squad.

After these experiences, conjuring in the stokehold of an ocean liner, with the "black squad" as an audience, tweaking mangoes from the nose of an astonished dirwan in the hall of a *really* haunted Indian palace, changing the colours of silk handkerchiefs before the bulging eyes of a *gendarme* and a row of grinning skulls in the Paris catacombs, becomes common-place, indeed.

(Frederick Culpitt arrives in South Africa in January.)

DELIGHTFUL STUDIES OF CHILDREN—JANE PLOTZ, PHOTOGRAPHER.



Two of the very beautiful chorus costumes in "Aladdin."

[Photos: African Film Productions, Ltd.

Back to Stockings!

Sun-kissed screen players of Southern California who have been appearing sans stockings for art's sake since the dawn of spring, have once again succumbed to the lure of hosiery.

The Charleston again.

It has been months since the first "hoseless" beauty strutted "the Boulevard" in Hollywood and caused wild comment by those who considered the novelty a distinct feminine departure. However, when the shock wore off the novelty didn't, for it meant economy when one considers chiffon hose at $3.50 a pair!

But economy be hanged! Dame Fashion be spurned! These nippy mornings lately cause "gooseflesh" on nude knees that a diamond-studded anklet and a fur coat will not offset!

The modesty angle of the style has never entered the discussion—the big question is: "How does it effect beauty?" Picture players worship before the exacting Venus and would rather go back to their "heavy" stockings—meaning chiffons—than leave their nether limbs bare and blue from cold.

And swinging far over to another extreme, they have adopted Paris's newest edict—French lisle hosiery—which they find especially attractive for sportswear.

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Ruth Taylor, the pretty blonde film star, wishes all readers of the "South African Pictorial" the best of astonishing luck this Christmas.

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The photograph.

Cheerio, folks!

THE MOST ACCEPTABLE XMAS PRESENT—A PHOTOGRAPH TAKEN BY JANE PLOTZ,

The Dennis Duo, two clever dancers, who will appear shortly in South Africa.

Rose Lee, of Story and Lee, appearing at the Tivoli Capetown, is a shapely little person, who was for many years with Mack Sennett as one of his bathing beauties.

[*Photo: Leon Levson.*

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Racing Notes.

By "Observer."

A commencement has been made on the structural alterations and additions to the enclosures on the Durban course, which are to be completed in time for the July meeting.

Rural Fellow's win at Turffontein was his fourth in four starts. In each of these he was ridden by C. Anderson, whose only mounts they were on Mr. A. Beatt's gelding.

On Saturday the Johannesburg Summer Handicap was run, and on Monday one of our bookmakers in Asher Swede was issuing betting lists on the Durban July Handicap, which is over six months distant.

At the Pony and Galloway Club's luncheon on Friday, Mr. S. B. Joel made the interesting announcement that he proposed sending some more horses to race in South Africa, but, added Mr. Joel, they "may not run in my name."

Brownie Carslake, England's crack heavy-weight jockey, is again wintering in South Africa. As a rule, Carslake spends his holiday at Durban, but this year it is hoped that he will come north and see a day or two's racing at Turffontein.

One of the surprises at the Johannesburg Summer Handicap was the forward running of Cladius II., who outpaced the speedy Kherifend between the turns and led his field into the straight. After that, Cladius II. was losing ground, but backers will remember this when next they see Mr. J. Gard's big grey in a minor event.

In winning the S.A. Nursery Plate on Saturday, Undulate proved himself best of his year, this being his third win in three starts. Bred at Kromdraai stud by Mr. C. A. Hadley, Undulate is a gelded son of our old-time champion stayer, Wavy, out of Ormington, a galloway mare by Pietri—Ormley. He is held on lease by Mr. J. Prince, who made no secret of his confidence in the gelding's ability to win, and the success was a most popular one.

These days, Ike Strydom does not get many opportunities owing to the majority of mounts in W. L. Randall's stable going the way of G. Nicoll. The latter at present is not riding in the form he displayed last season, whereas Strydom seems just as good as ever. And in winning the Yeoville Handicap on Sir Abe Bailey's big gelding, Benedictine, the veteran gave some of the younger generation of jockeys a much-needed lesson in the finer arts of his profession.

E. Jacobie is not as far up in the winning jockeys list as some of his confreres, and he does not get the same number of opportunities as a lot of them. All the same he has managed to pick the two big plums of the year, by winning the Durban July Handicap on Moosme, and Summer Handicap on Vibration. And, as both winners were well becked, and such races carried a stake value of £4,000, the emoluments accruing to Jacobie in the way of "presents" will compensate him for any minority of successes in the minor events.

Polymelia's win in the Dingaans Day Handicap was very easily gained. With two furlongs to go, the favourite, Polinax, ran into the lead and was going so easily that his victory was already being acclaimed when Polymelia cut him down in a few strides. The Basutoland bred mare then drew away to win ridiculusly easily by three lengths from Yankee Doodle, with Our Princess third and Polinax fourth. The time, 1 min. 42 secs., is a record for the race, and there was no resemblance of a fluke about the way in which Polymelia won this, the first race of her career.

Two of Fred Murray's hot-pots in Polinax, Dingaans Day Handicap, and Illustrious, Summer Handicap, have bowled over, and the Booysens trainer has still another favourite in Prince Royal for the South African Derby. This race is to be run on Monday, and outside of the favourite the only others with a chance are Asteriod II. and Ostentation. If Hammon rides Prince Royal and gives no better showing than he did on Illustrious, the favourite will have no chance against Asteriod II. The last named is very fast but a trifle deficient in stamina. On the other hand, Prince Royal has both attributes but not to such an extent that Hammon will be able to take any liberties on the journey with Mr. Murray's colt.

While not wishing to detract from the gallant and well-deserved success of Vibration in the Summer Handicap, in which he and Poldemere were the last to leave the barrier, one is forced to admit that with better handling Illustrious might have won. After his tardy beginning, Jacobie skilfully and gradually steered Vibration into a good position just after reaching the straight. Over the last half furlong he had only Silver King to beat, and this proved no difficult task, Anderson, on the latter, being almost as tired as the colt. On the other hand, Illustrious, an inglorious last at the seven furlong post, did not reach the fighting line until the race was practically over, and the finishing run put in by Mr. Murray's colt will long be remembered. Hammon was, it is said, tied down to waiting orders, and in following out these he checked Illustrious when first to begin he carried the tape. It is said that after this Illustrious, perhaps the fastest beginner we have in the country, dropped his bit and would not go on with his job. Such being the case, excuses can be found for Hammon, but even so, his handling of the beaten favourite did not redound to the credit of our leading jockey, who at this stage looks assured of again heading the list for the current season.

Racing will be resumed at Turffontein on Monday, when an attractive programme of eight events will be decided. Of these the most important are the S.A. Derby and the Goldfields Handicap, while the double tote will operate on the sixth and seventh races on the card. The following are selections: —

12.25 p.m.—Maiden T.Y.O. Plate. Five furlnogs.
1, Shapely; 2, Just; 3, Asolo.

1.0 p.m.—Jeppestown Handicap. One mile.
1, W. Pickering's elect; 2, Cardinal's Hope; 3, Benedictine.

1.55 p.m.—Owners' Handicap. Seven furlongs.
1, Royal Record; 2, Cardusa; 3, Kherifend.

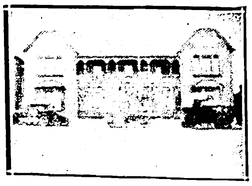
2.35 p.m.—S.A. Derby. 1½ miles.
1, Prince George; 2, Asteroid II.; 3, Ostentation.

3.10 p.m.—Brokers' Handicap. Six furlongs.
1, Dry Fly; 2, Francois; 3, Admiral.

3.50 p.m.—Goldfields Handicap. 1¾ miles.
1, Silver King; 2, Sun Lad; 3, Attar of Roses II.

4.30 p.m.—Doornfontein Handicap. One mile.
1, Satanic; 2, Enfantin; 3, The Chimes.

5.5 p.m.—Booysens Selling Handicap. Five furlongs.
1, Pontifex; 2, Pontoon; 3, Hammerless.



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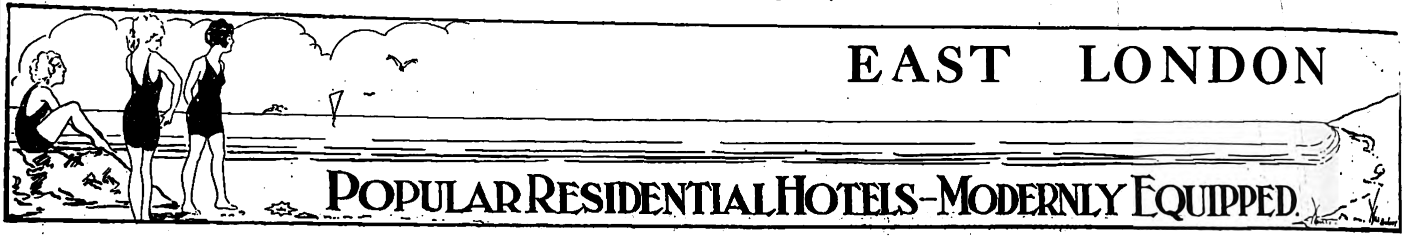

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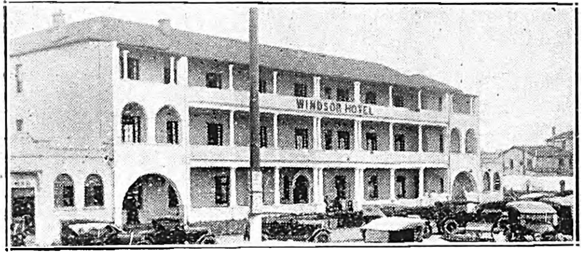

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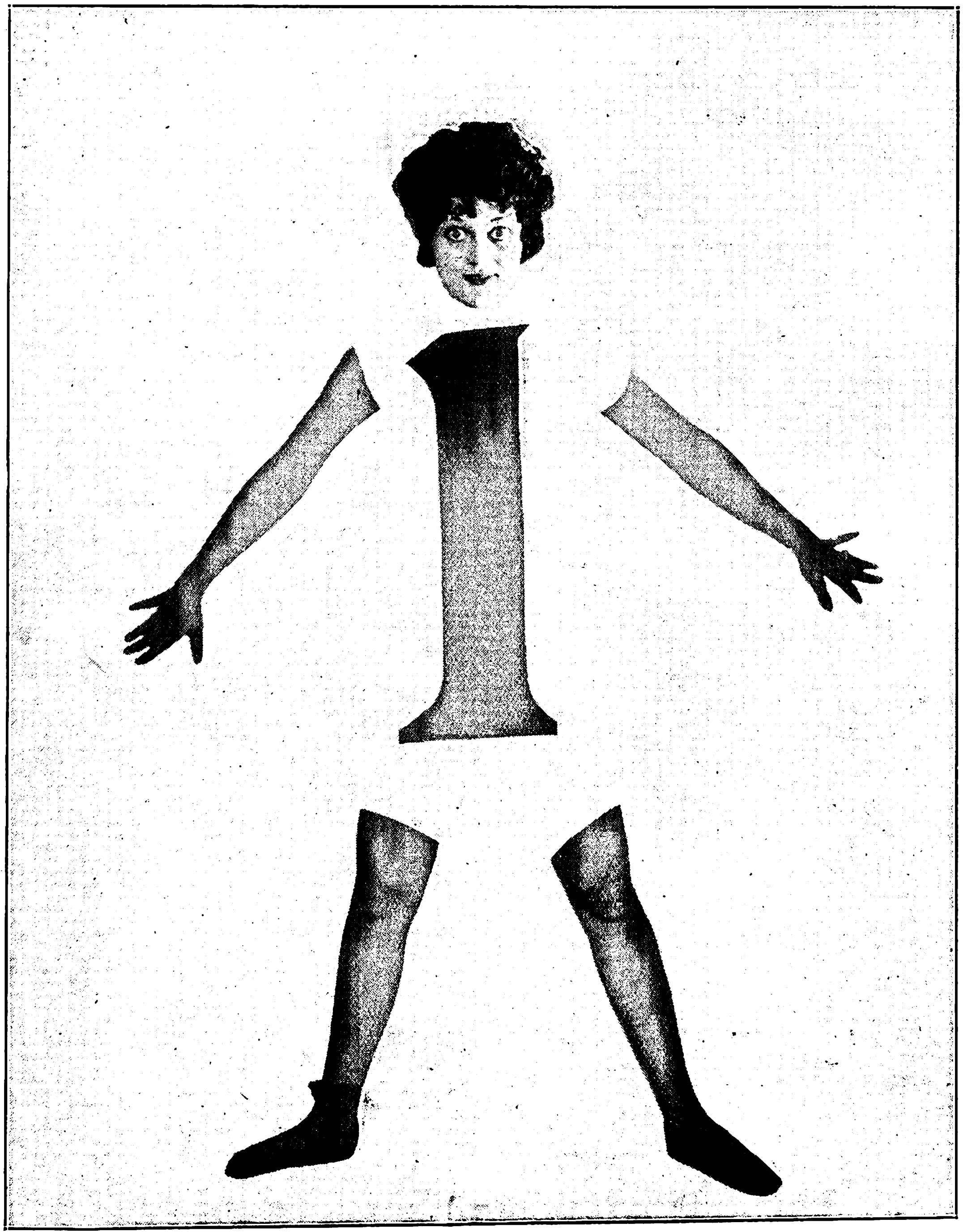
STAGE & CINEMA.

VOL. XX. No. 596. WEDNESDAY, DECEMBER 29TH, 1926. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



January 1st, 1927, appears to us as being a beautiful young girl, full of pep, anticipation and smiles. All these qualities are also Dorothy Dwan's, the clever little actress-wife of Larry Semon.

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Aladdin.

Of course, you expect wonders in Pantomime Land just 'cause the fairies are helping all they know, and so you sit tight in your seat and hold on to the magic idea that carries you back to the Realm of Make Believe, and you have a most lovely time—the best ever.

In Pantomime Land at Christmas.

And so it is this Christmas, for we all spent some afternoon or evening of it with "Aladdin." We watched him grow up, such a bright, merry, though cheeky, lad, who would *not* help his poor mamma (a really dreadful thing this); we saw him meet "Abanazar," that wicked old sinner; we stood in the market place at Pekin and bought of those tempting little stalls with their luscious grapes, and peeped fearfully at the two Chinese policemen—Li-Hi and Li-Lo.

That Nice, Creepy Feeling.

And we held our breaths in the cave when the green lizards and bats surrounded him, gasped "Oh!" and "Ah!" at the transformation—at the gorgeous butterflies that flew about, at the jewels in the ballet that dazzled us absolutely, and clapped at the pearl necklace. Wasn't it exciting?

He Came Out from Nowhere.

Then we held our breaths in the Laundry when, honest injun! the Geni of the Lamp rose out of a tub, and slave girls with a table full of golden goblets and lovely food came out of a cupboard *that we could see the back of.* I'm still puzzling and wishing for a magic cupboard.

The Most Beautiful of Scenes.

The Black Lacquer Palace held us spell bound with its beauty and caused thunderous applause, and we just longed to live in Fairyland with that cool, green, shining waterfall, delicately structured bridge and marvellously gowned people, and—hated to come out of the theatre and find ourselves in the every-day world again.

"Aladdin," we've loved every minute of the hours you showed us Pantomime-land.

The English Lanuguage is not Flowery Enough.

One could use up more adjectives in describing the pantomime this year than were ever coined. It is the finest production we have seen here; it entrances old and young, it brings back the elixir of youth and softens crabbed old age.

It's Just Magic.

Not only is it the finest we have seen, but the best dressed absolutely. One writes this without fear, for those of you who have seen it will agree at once, and those of you who have still to see it will agree when you do.

One sincerely congratulates Philip D. Levard, the producer, and the African Theatres, Ltd., who have made it possible.

And the Fairy Folk.

Of "Aladdin," played by Irene Shamrock, one can only say he is the real fairy-book lad that every kiddie knows and loves, just the symbol of all that is dashing, brave and gay, just—well, just "Aladdin." We can't possibly ask for more, can we? And his lovely Princess (Kitty Emson) adores him ,and sings and dances charmingly, and is a sure illustration of why even pantomime gentlemen prefer blondes.

Fred Wolgast, as "Abanazar," gives one of the outstanding performances of the show and really appear to have been fetched from the Realms of Magic to be with us.

Bert Lee (*and* motor car) gives proof of what he can do as "Pekoe," and is a natural comedian. He is never forced, and has also a good asset in his fine voice. Everyone is whistling and singing about coffee pots to-day, and one hears of a slump in tea!

The Papas.

"The Emperor of China," in the hands of Vernon Kingsley, is a stately gentleman with a great sense of his own importance, but the "Grand Vizier" (Ernest Shannon) allows himself to relax somewhat.

And Mama.

"Widow Twankey" is most successfully played by Teddy Stream, and is one of the hits of the pantomime, and a dear, witty old lady with a fearful taste in hats! A clever Dame this.

Rolls and Falls are responsible for much fun as Li-Hi and Li-Lo and appear to be made of indiarubber.

And Horace Kenney is responsible for the very laughable "interruptions" which are a feature of "Aladdin"; the poor "cwumb" more miserable than ever!

And of the "Immortals," Connie Thorne is the "Slave of the Ring"; Hal Collins, the "Slave of the Lamp," and Jack Parry, "" the Great Rocque."

Just one final word to everyone responsible—to the scenic artists, electricians, and to Miss Benjamin, who has lived in a riot of beautiful clothes for weeks.

C.R.

Guy Bates Post.

It is not often that an artist leaves behind such an impression that already people are trying to book for his return visit. But this is so in Johannesburg ever since Guy Bates Post left, and now he and "our" Dorothy are in Capetown, at the Opera House, and beginning what promises to be a very fine season indeed.

Rudolph Valentino in "The Son of the Sheik" (Allied Artists Corp. Ltd.)

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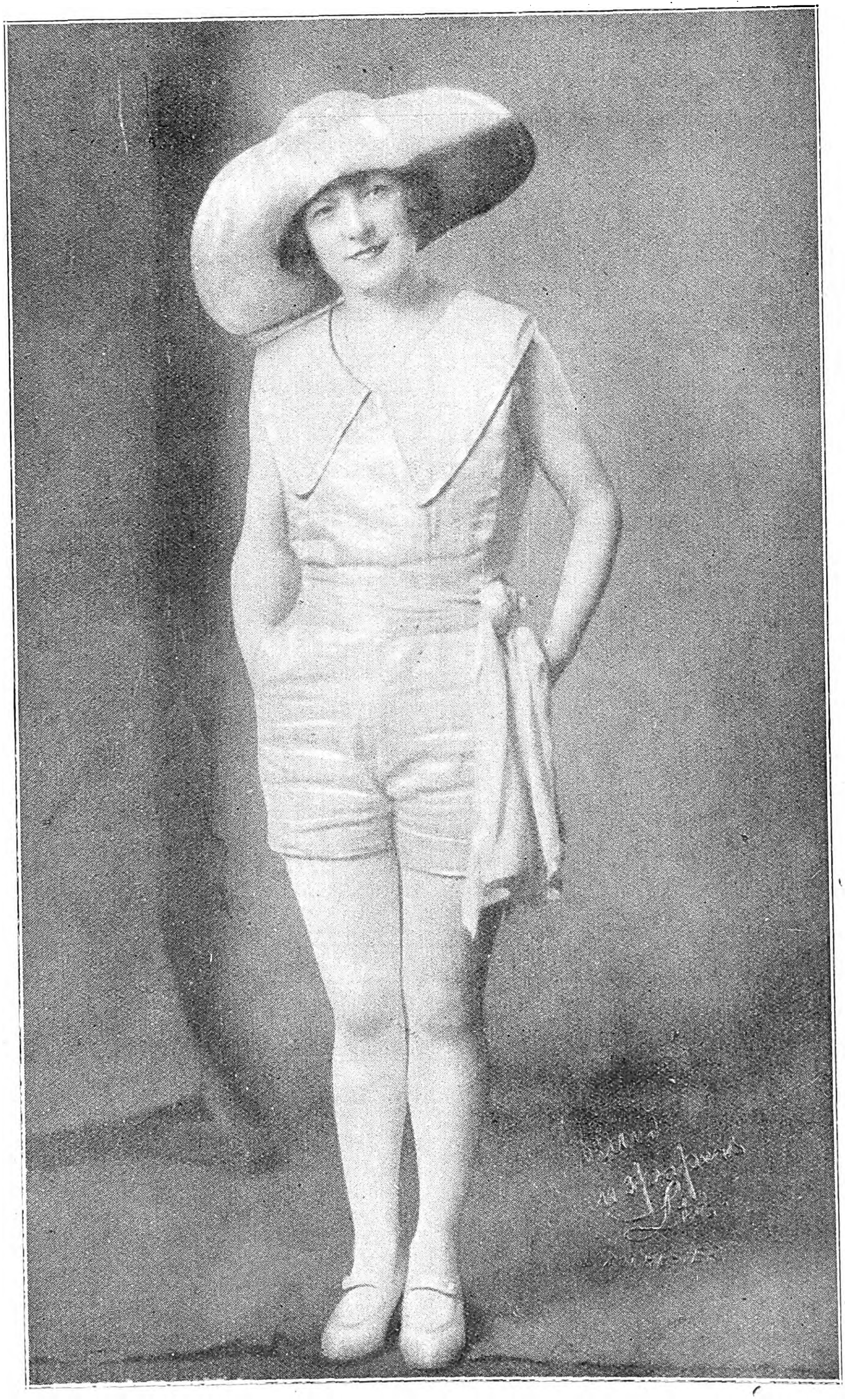

Daisy Wood, the well-known vaudeville star, appearing at the Johannesburg Empire.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

The Empire.

Gala night at the Empire, Johannesburg, on Monday last, and a gala audience who, coming to be amused, gave full vent to their satisfaction at finding such a wonderful programme.

Topping the bill were Lee White and Clay Smith—names to conjure with, names which were known to every member of the audience, to judge by the reception they received on their first entrance.

"Personality," that is the keynote of the act. Did Lee White come on in a little cotton frock instead of a magnificent silver and black gown that only a woman can appreciate, it would not matter in the least, for it is by the sheer force of a marvellous magnetic personality that she is applauded to the roof. And one sits there and just loves her. What was the act? Did it matter, really? A series of smart songs, clever patter between Clay Smith—such an attractive little man—and herself, all got over with a punch and a pep that were most refreshing. It's the "something different act" with entirely, to us, new material. And the applause just lifted the roof and continued after they had taken curtain after curtain and both made speeches—speeches that brought the house down again.

Lee White and Clay Smith at home.

Little Betty Wit is the second new act. A wee kiddie with long black curls and rosy cheeks and black eyes—a kiddie who enjoys her act as much as you do and sings and dances most attractively. Hers is the finished performance of an old performer with all the charm of childhood added to it, and without doubt Betty will make a great name for herself. Dressed in gold tissue of cute cut, her songs were heartily and enthusiastically applauded. "Jazz Baby" and "Give Me a Little Kiss" were among her best numbers.

Never has Daisy Wood been in better form than on Monday and sang old and new songs with equal success. "Master Cupid" is sure to be popular, and "Banana" has already gained the distinction of being shouted for from all parts of the house.

The Two Shelby, Daly Sisters and Marr, Amour Boys, Scott Sanders (who had a terrific reception) and Les Zenga Freres are all in their second week and still going strong.

C.R.

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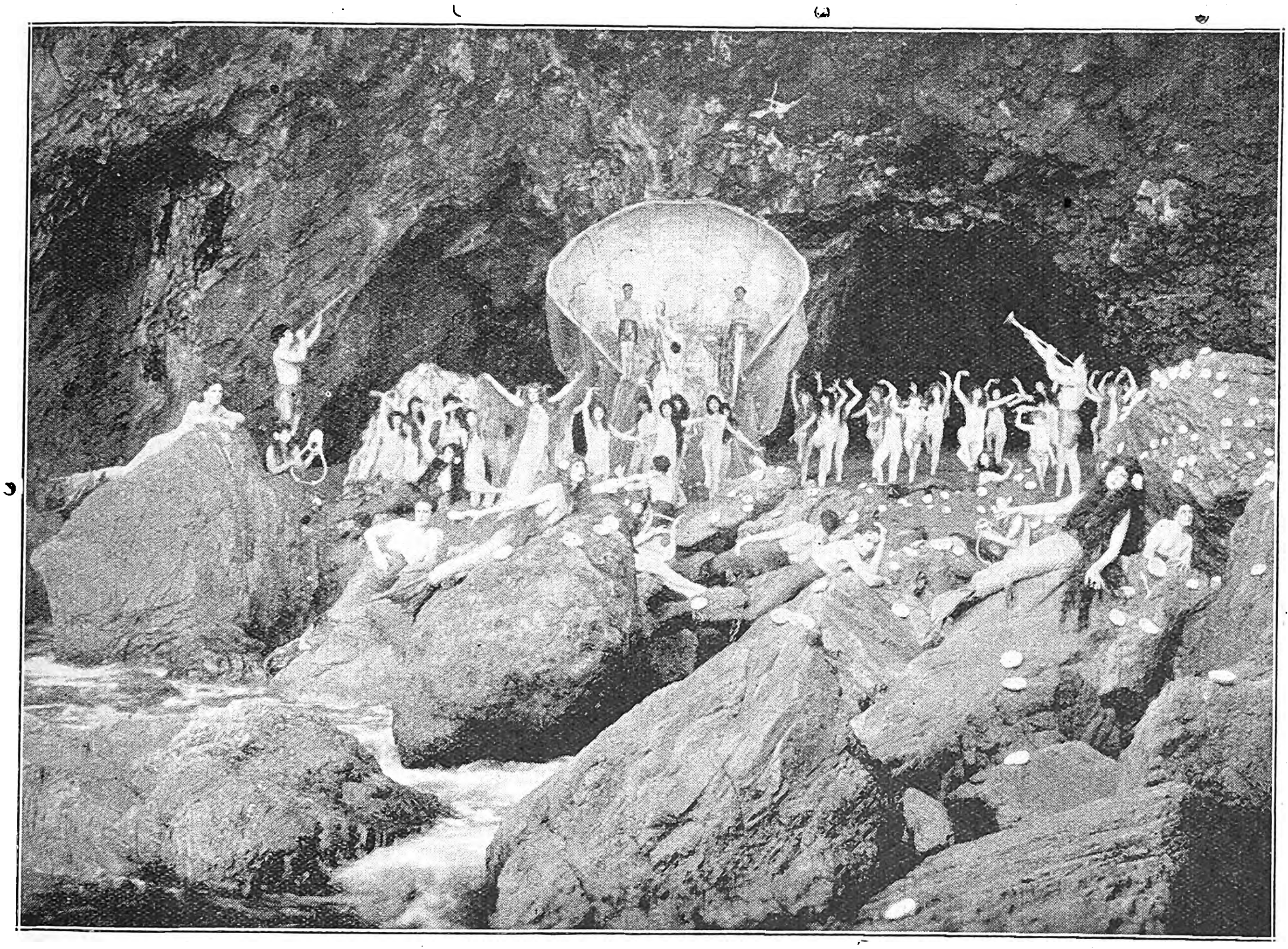
THE FOLLY OF VANITY.

A troubled dream is the vehicle which brings about the alliance of the modern sequence with the fantastic under-sea tale. "Alice," in her fear-freighted slumbers, sees Ridgeway break down the door of her cabin on Mrs. Howard's yacht and attack her. In a frenzy she fights, effects an escape, dashes to the upper deck, and when cornered by the drink-maddened beast, leaps to the sea.



Nearly 600 of the loveliest girls obtainable represent mermaids, sprites, nymphs and attendants upon the Court of Neptune, and the world's finest swimmers and divers were pressed into service to give colour to the carnival Neptune commands to entertain the lovely mortal who has been found in his realm and brought back to life.

"The Folly of Vanity" comes to the Grand Bioscope, Capetown, on January 3rd, 4th and 5th.

The Daly Sisters, at the Johannesburg Empire.

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

LONDON THEATRES.

LEICESTER SQUARE,
December 1st.

This has been a rather dull week in the theatre world, the only new plays being produced at the "Q" Theatre and the Apollo. The first of these is called "Salvage," and in it Lilian Braithwaite acts with her usual delightful vigour. Here you will see the latest photograph of this ever-popular actress.

Lilian Braithwaite.

Brilliant Acting.

The second play is "The First Year," which is a domestic comedy of smiles and tears, and has in the leading part Ernest Truex, whose whose brilliant acting in "The Fall Guy" endeared him to all who saw that play. His acting in the new production was a triumph of restraint, a sparkling example of comedy at its best. It seems to me that this American play, which is, incidentally, one of the best things that have come to us from America, is in for a long stay at the Apollo.

A First Performance.

Portsmouth has been lucky enough to see the first performance of a new play, called "His Wild Oat," which has been adapted from the French. I hear that it is an excellent farce, and in it are represented two of our most famous authors and dramatists—George Bernard Shaw and Sir Hall Caine. Both these famous people were cleverly impersonated with the permission of the respective victims. The play, indeed, boasts a scene written during a week-end by Mr. Shaw himself, when he was being interviewed by Ronald Simpson, the actor who impersonates him. This scene includes a dialogue between Shaw and Hall Caine, in which G.B.S. declares that there are no two living men who admire themselves and one another more sincerely than Hall Caine and himself. The play revolves round a young man who persuades a stern parent into the belief that he, the son, is a noted author, by borrowing the *nom de plume* belonging to a "best seller." The father is led to believe that his son is hail-fellow-well-met with other famous authors of to-day, and when the literary lions are introduced the fun begins. The farce will appear in London at Christmas.

The Co-Optimists.

The Co-Optimists have produced their thirteenth new programme at His Majesty's, and it looks as if the number which is usually looked upon with such fear, should prove lucky for them.

Gone to America.

One result of this strange system under which London theatres are now let haphazardly to all and sundry, is that André Charlot, in the height of the success of his new revue, may have to take it to America. The "Prince of Wales," you see, has been let for "Happy Go Lucky" this month, and Mr. Charlot so far has found it impossible to find another suitable theatre. We shall be bereft of an excellent entertainment if he does have to take it to America.

"Broadway," the sensational melodrama of New York's night-life, is due at the Adelphi at Christmas time. The company will be all American, English actors not being suitable for the strange Broadway types in which the play abounds.

Annie Croft.

This smiling lady in the hat which is reminiscent of a child's sun-bonnet is Annie Croft, who, together with Billy Merson, has achieved acting honours in "My Son John" at the Shaftesbury.

After a very long run, "The Last of Mrs. Cheyney" will be withdrawn from the St. James's on December 18th, and the three stars of the company will all be seen shortly afterwards in different plays—Gladys Cooper in Somerset Maugham's new play, "The Letter"; Sir Gerald Du Maurier in "Interference," and Ronald Squire in the new Lonsdale play, "On Approval."

The Cherniavsky Trio.

You will be interested to hear that the Cherniavsky Trio—Leo, Jan and Mischel—have been giving a concert at the Queen's Hall. This trio first came to London about twenty years ago as precocious children, who had even then acquired an uncanny command of their respective instruments. Apart from an occasional visit to the country of their adoption, they have spent these years in giving concerts over most of the civilised globe, from Mexico to Fiji, taking in their stride South Africa. Last night Jan played some Chopin with the same clear and detached touch which marks all his brilliant performances. Leo, the violinist, was

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

heard in Kreisler's version of Tartini's "Devil's Trill" Sonata. Very unaffected and delightful was Mischel's performance of Boellmann's Variations Symphoniques. Altogether an excellent performance, and one was glad to hear these three musicians again.

An Old Friend in the Musical World.

While we are in the concert world, I must tell you of another old friend of South Africa's. This is Adolphe Hallis, who gave a pianoforte recital at the Æolian Hall this week. By an amusing arrangement the pieces were grouped under such headings as "Spain as seen by two Frenchmen" (Debussy and Ravel), "France as seen by a Russian" (Moussorgsky), "Negro influences in France and Russia" (Debussy's "Minstrels," Stravinsky's Piano Rag Music, and Wiener's Blues), and so forth. Such a method of programme-making is diverting, and is in place so long as the music itself is made the first consideration. It serves its purpose, if it attracts attention to a good executante and to charming music, though neither executante nor music should need to rely on it. In the case of Mr. Hallis, the executant was able to carry off any arrangement of programme without danger of the attention being centred on non-essentials.

Shakespeare.

To-morrow evening "Macbeth" will be produced at the Old Vic without any cuts being made in the script. Baliol Holloway, who has made such an amazing success in leading Shakespearean parts for two seasons running, will be "Macbeth," and Dorothy Massingham his designing, vigorous lady. Here you have a photograph of Baliol Holloway.

Baliol Holloway.

Madge Titheradge Ill.

Those of you who have seen Madge Titheradge play, and know what a delightful actress she is, will be sorry to hear know what a delightful actress she is, will be sorry to hear that she is having great trouble with her throat. The other night she fainted in the interval, while playing in "The Queen was in the Parlour," and Freda Godfrey, well known to South African audiences, took up the part for the rest of the performance.

Next Week's Calls.

Tivoli, Capetown.—(Opening Wednesday, January 5th) Terpsichore, Amour Boys, Rose Alper.

Empire, Johannesburg.—Lee White and Clay Smith, Scott Sanders, Daly Sisters and Marr, Rue Lambert, Daisy Wood, Little Betty Wit, Zenga Freres, E. Jarrow.

Orpheum, Johannesburg.—The Littlefields, Mantell's Manikins.

Grand, Pretoria.—Johnny Moore.

Criterion, Benoni.—Two Shelbys, Phil and Phlora.

Rinko, Maritzburg.—Grosvenor Quartette, Ciro Sisters.

Criterion, Durban.—Archie Graham and Watty, Russo and Bradford, Ted Huxter.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday) Donald Stuart, Van Dock.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Donald Stuart, Van Dock.

Apollo, Germiston.—Christiane and Duroy, Zellini.

Grand, Port Elizabeth.—(Tuesday to Saturday) Wright and Marion, The Huntings.

Vaudette, East London.—Edna Maude, Gilbert and Chapman.

Palace, Bulawayo.—Bert Ralton's Band, including M'Lita Dolores.

His Majesty's Theatre, Johannesburg.—Tenth Annual Pantomime, "Aladdin, and the Wonderful Lamp."

Opera House, Capetown.—Guy Bates Post and Dorothy Brunton will present "The Climax," "The Masquerader," "The Bad Man."

Theatre Royal, Durban.—1926 Comedy Company will present "The Best People."

The "New Woman."

The "new woman" is here to stay.

June Mathis, who is producing photoplays, as well as writing stories for the screen, believes the emancipated woman is gradually becoming an institution and that the clinging vine will eventually join the Dodo bird.

"The old-fashioned masculine distaste for woman's aid, financial or otherwise, is a thing of the past—as much so as old-fashioned flannelette nightshirts," said Miss Mathis. "Why should anyone bemoan the fact that women have become partners of men instead of parasites upon them?"

The producer believes the question of who pays the bills in the household is quite apart from the question of morality or moral responsibility. The war, she accredits, for the situation, and is hopeful and confident that the new conditions will make for a better-balanced civilisation.

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Little Joan Whitehead, the charming child actress in "The Masquerader," which is one of the successes of the Guy Bates Post season in Africa.

[Photo: Jane Plotz.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

Little Mary Ann Jackson, a featured film player in Pathe comedies, anticipates the coming year for two reasons: She has been told that 1927 will be lucky for her, and on the 14th of that month she will celebrate her fourth birthday, which is also the fourth one since she joined the movies.

The Fashionable World

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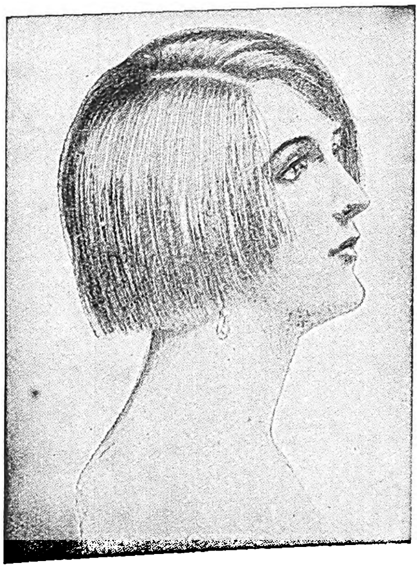

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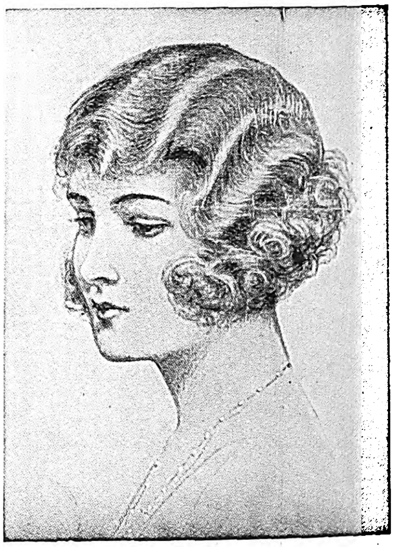

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Rod La Rocque.

Biography of Rod La Rocque.

Rod (Roderique) La Rocque was born in Chicago, Illinois, November 29th, 1898. He is 6 feet 3 inches tall, weighs 181 lbs., has brown hair and black eyes. His mother was Anna Rice La Rocque. She was of English parentage. His father is Edward Andrew La Rocque, a Frenchman. Mr. La Rocque, senr., is a hotel manager, still operating a large string of foreign hotels in and around Chicago.

On the Stage.

Rod La Rocque's life has been spent largely on the stage. His first stage experience was at seven, when he played with Willard Mack at the Lyceum Theatre, in Duluth, with Maude Leone, in "Salomy Jane." His taking this part was due to friends who recommended the

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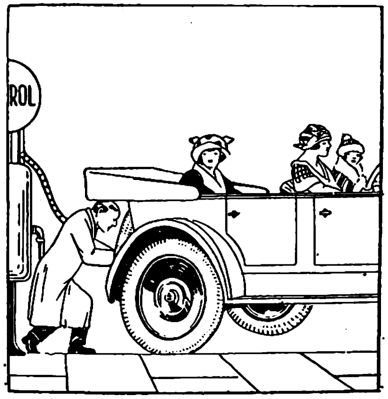

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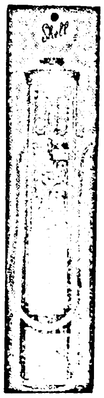

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youngster to Willard Mack. He played child parts in "Shore Acres" and "The Middleman."

After two years he went back to school, where he spent two years, then went on the road in a vaudeville act, entitled "Sleigh Bells." This occupied one season.

The Newsboys' Quartette.

Returning to school, with three other boys, all of whom he had known on the stage, he organised "The Newsboys' Quartet," and every night at six they sang in the various hotel lobbies and became quite well known. At this age, La Rocque had a falsetto voice and was quite a hit, because he could yodel with considerable success.

His entrance into films was with Essanay, where he rose in three years to playing leads. He was featured in George Ade fables. He played prominent parts in such productions as "Red Gap," "White Sister" and "Efficiency Edgar's Courtship." He played heavies in a long series of productions made by Bryant Washburn.

On the French side, La Rocque comes from an old family of Bordeaux. This family's full name is La Rocque La Rour. His ancestors were soldiers who have been traced back through the sixteenth century.

Borrowed Money to go to New York.

When Essanay closed, La Rocque borrowed money to go to New York to take a chance in the field there. He played with William Brady in two unsuccessful stage play try-outs, and then was given the juvenile lead in the Billie Burke film, "Let's Get a Divorce." At the same time he did five pictures with Goldwyn— "The Venus Model" and "A Perfect Thirty-six," with Mabel Normand; "Hidden Fires" and "Money Mad," with Mae Marsh, and "A Perfect Lady," with Madge Kennedy; other pictures are "The Trap" and "Greater than Love." His only other Paramount pictures besides the "Burke Vehicle" have been "Easy To Get" and "Life."

After this plunge into films, he returned to the stage with Alice Brady in "Anna Ascends." At the same time that this production was in the making he played in "Paying the Piper." He says emphatically that this experience cured him of ever trying to divide his energies between the stage and the screen. Never again will he play on the stage and do a picture at the same time. Following this, he played opposite Mary Nash in "Thy Name is Woman," and with Francino Larimore in "Nice People" for a season.

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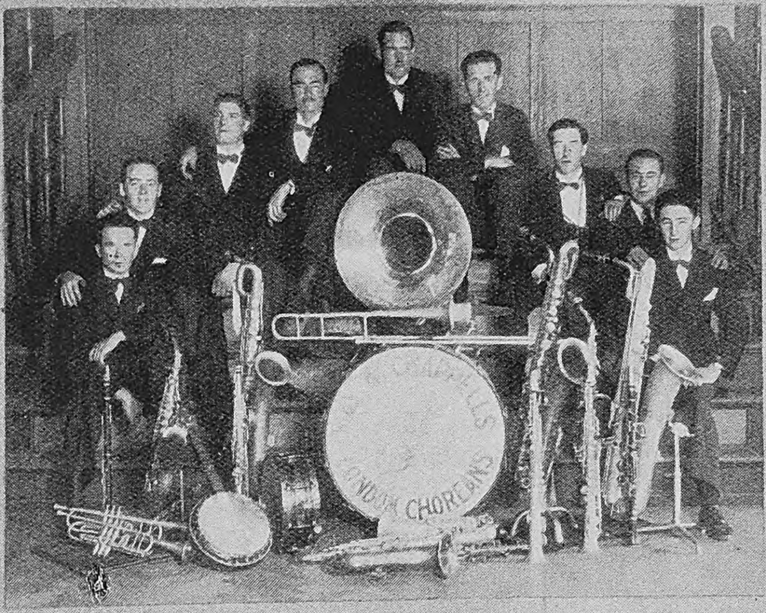

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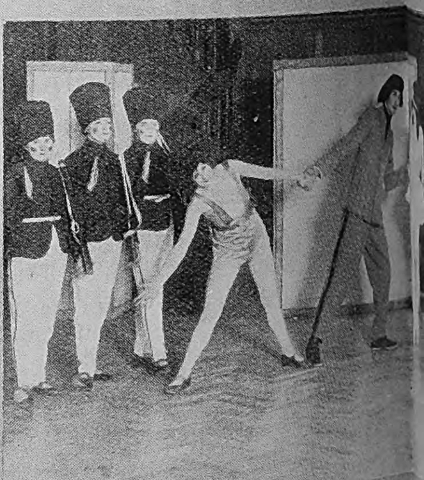

Belle Bennett, in "Stella Dallas," at the Standard Theatre Johannesburg.

"Night Life in New York" will be shown on January 3rd, 4th and 5th at the Orpheum,——

——and "Goose Hangs High" on the 6th, 7th and 8th.

At the Orpheum, Johannesburg.

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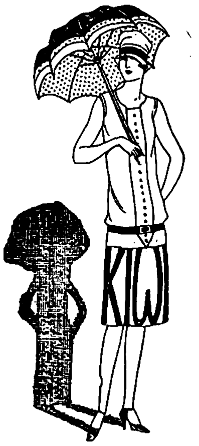

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S.A. Pictorial Children's Competition

Dear Children,

Aren't you excited to know who won the competition? There were *hundreds* and *hundreds* and *hundreds* of entries. Do you know, my room looked like a snowstorm, and I *never* imagined so many children could write and draw so beautifully. We'll have to have another competition later. I am publishing some of the essays and a few of the drawings. Some of the very best won't make a reproduction. Isn't it sad? Never mind, they got a prize.

Now, this is the result:—

(*a*) "What I think Aladdin looks like after hearing him broadcast." (Essay for boys.)

Age 8—10. Gerald Chenik, 4, View Street, District Township, Krugersdorp. (Age 9½.)

Age 10—14. The judges did not consider the entries good enough for a prize.

(*b*) "What I think the Princess looks like after hearing her broadcast." (Essay for girls.)

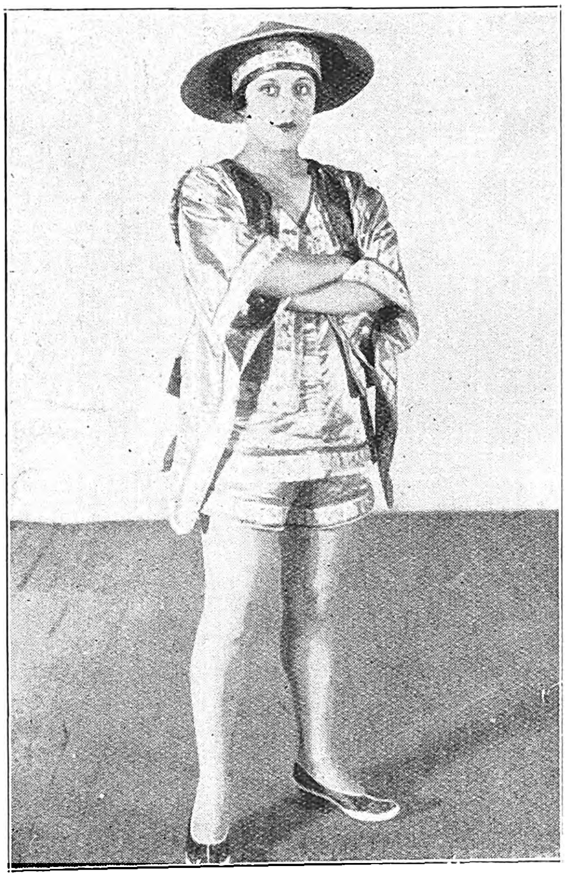
Age 8—10. Annie Smuts, 69, De Villiers Street, Turffontein.

Age 10—14. Ruth Mance, 7, Talton Road, Forest Town, Johannesburg.

(*c*) "Why I like pantomimes." (Essay.)

Age 8—10. Betty Pocock, 107, Kerry Road, Parkview, Johannesburg. (Age 9.)

Age 10—14. Lily Pic, 13b, Baelerts Street, Troyville, Johannesburg. (Age 14.)



Aladdin.

(*d*) "What I think Aladdin will look like." (Sketch.)

Age 8—10. Basil Wallis, 373, Main Street, Fairview, Johannesburg. (Age 9.)

Age 10—14. William Anderson, 20b, 6th Avenue, Bezuidenhout Valley, Johannesburg.

(*e*) "What I think the Princess will look like." (Sketch.)

Age 8—10. Thelma Crippe, 37, 14th Street, Orange Grove.

Age 10—14. Irene Mary Knox, 1, Park Buildings, Wolmarans Street, Johannesburg.

Then the judges have awarded *special prizes to*

Kathleen Reynolds (age 13), of 104 Life Street, Bulawayo, Southern Rhodesia, for her nicely painted picture of the Princess.

Nita Rosenberg (age 14), of 59, Commissioner Street, Johannesburg.

Eric J. Robinson, P.O. North Rand. (Age 12.)

And to our *youngest* competitor, Ella Mary Dunton (age 4 years 9 months), of 23, 7th Avenue, Bezuidenhout Valley, Johannesburg.

There, children. And the prizes will be given at a matinee at His Majesty's Theatre, Johannesburg, of which I shall advise you later. It will be about the middle of January, to give me time to get "Aladdin" and "Princess" dolls ready for some of you.

A very happy New Year to you all.

Your friend,

The Editor.

The Princess.

[*Photos: African Film Productions, Ltd.*

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

Little Betty Wit, the child star at the Johannesburg Empire.

BATHING BEAUTY TO MARQUISE!

Gloria Swanson's Sensational Climb to Film Fame, and Her Recipe for a Successful Career on the Screen.

By Richard Worth.

From Bathing Beauty to stellar rôles in films that count is a far cry, but that is the achievement of Gloria Swanson—I beg her pardon—the Marquise de la Falaise de la Coudray.

Hollywood is a hot-bed of gossip—in this respect it is very much like a tiny hamlet where everyone knows everyone else and where everyone's business is public property. Rumours grow apace. An accidental cut with a safety razor while shaving is magnified to an attempt at suicide because of unrequited love or too much "bootleg" whisky before the unfortunate victim has finished dressing.

That is why I, for one, feel disinclined to believe the many unkind things that have been whispered, and occasionally shouted from the housetops, about Gloria.

The Green-Eyed Monster.

If you have brains then you are bound to attract enemies, particularly in your own line. It takes a very big man or woman to watch another climbing to fame and to stand aside and wish them luck. More often than not there is a sharpening of claws and an immediate hunt for something that will damage the prospects of the newcomer.

Gloria Swanson has brains: even her worst enemy cannot deny that. She also has a temper—which, although so many American film producers seem to forget it, has nothing whatever in common with the artistic temperament.

Here is a little instance of it. Long after she had become a comedy success, Gloria, while working on a new picture, wanted to do some shopping in between the "shooting" of the scenes. So, more or less as an act of courtesy than anything else, for she was a "star," she mentioned it to the director of that particular picture.

To her surprise, he looked a trifle dubious, then said that if the studio manager was willing he imagined that she could go. Off Gloria marched to the studio director. Oh, yes! He thought it would be all right supposing Mr. Mack Sennett—for whom she was working had no objection.

Asking the Cat.

By this time Gloria was "seeing red"! She stamped out of the studio, flung on her hat and coat, then began a round of "asking permission." She went to the camera man, the mechanics handling the big lights, the wardrobe-keeper, the doorkeeper, the office boy—even the pet cat of the studio!

A policeman happened to pass the door: Gloria ran after him and asked him if *he* had any objection to her going out to do some shopping! . . . Then, having received permission from everybody, she . . . . *went back to her dressing-room, took off her outdoor things, and sat down and read a novel!*

That is one side of Gloria. Now for the other.

Shortly after her marriage in Paris to the Marquis de la Falaise she was taken suddenly ill with peritonitis. She was rushed into a nursing home, and the operation took place. Not very long after she came out of the anæthetic she heard the penetrating cry of a new-born baby.

Nothing would satisfy her until she had seen the tiny morsel of humanity, and had been allowed to have its little frame cuddled close to her. Then, as soon as she was allowed to sit up, she begged permission to nurse the baby for an hour every day.

Just a pose? Well, you may think so if you please. Personally I prefer to believe that it was the thwarted motherhood in this remarkably complex woman finding an outlet.

"But she has children of her own!" I can hear you say. So she has. But have you stopped to reflect what motherhood means to a film star—or for that matter to any woman who plays a part in the world's stage or screen, or whose duties demand a great deal of time for matters other than the immediate care of the offspring they bear.

Her Natural Self.

That wish to have the baby to nurse in the Paris home was, to my mind at least, a perfectly natural one; Gloria, possibly for the first time, could croon to the wee mite without being in the limelight of publicity, could be her natural self, without the call of a career to thrust itself into the foreground.

The Marquis is her third husband, but—and it is a very big but—although she has been twice divorced, in each case it should not be forgotten that the husband had the same cause of complaint. *Not* infidelity, but "neglect." They pleaded that "Gloria is too busy with her career for her to make a good wife."

That is why I suspect she was also too busy with a career to allow herself the luxury of being a mother in the sense that the thousands of women who admire her on the screen are mothers—they can cuddle their babies by day or night, watch them in the bath, gurgling over the wonder of their own pink toes: there isn't time for that sort of pleasure if you are going to be a successful film "star."

What is she *really* like? I met her during a fairly recent visit to England. She is about five feet two inches in height, well-proportioned, with dark brown hair that has the glint of gold in it—(the *real* sheen that does not come out of a bottle) and wonderful brown eyes that embarrass one by the very frankness of their gaze.

Revealing Eyes.

It seemed to me that she was trying to look into my heart, and yet at the same time to reveal her own . . . as though she would say, "Well, this is the *real* me—what are you like, I wonder?"

She talks well. It is not an overnight mushroom culture, but she has obviously found time to read. and to read with discrimination.

Not that she monopolised the conversation, but she talked well. She has that priceless asset in a woman, a good sense of humour, and she dresses—well, for years she was the most gorgeously dressed woman on the screen. Indeed, her early reputation, after she had bidden farewell to Mack Sennett comedy, was built up by the interpretation of exotic heroines in sinuous sheath gowns.

I asked her how many dresses she possessed. She laughed and shrugged her shoulders. "I haven't the ghost of an idea," she answered. "I'll let you into one secret. I seldom shop. I like to have mannequin parades of my own, then I can choose gowns at my ease; but if it is of any interest to you, I have three hundred pairs of shoes—and I take a size one!"

Gloria—or Madame la Marquise, whichever you prefer to call her—can afford to satisfy little whims like that. You see, her salary, without even considering the question of profits from the pictures she makes, amounts to about £4,000 a week. She paid nearly £12,000 income-tax last year.

She earns on a princely scale, but she spends her income lavishly. Her New York flat, which she took at the end of last year, cost her something like £62,000. She had two flats knocked into one, had all the old fittings stripped, put in an iridescent glass ceiling in the main living-room, and installed a private lift and a staff whose wages amount to £700 a year.

"The ladder of success has poisoned rungs," she once told a friend of mine. "Everything you do is twisted by evil tongues." Then her eyes flashed fire. "If it wasn't for something *here*"—and she put her hand on her heart—"I'd give the gossip-mongers something to talk about. They say I'm bad . . . they want to see me bad—well, I'd be *bad!*"

Gloria was born in Chicago, and her father was a merchant skipper. She told me that she often accompanied him on a voyage, and how much she loved the sea. "They wanted to make me an artist," she added. "I tried hard, but somehow or other I could never get the right perspective. . . Then I went to a film studio. The secret of my success?"

She laughed a trifle bitterly. Then, emphasising every word, she continued: "The same as it is in any other walk of life . . . durned, hard work. 'Toil and turmoil,' that's a film star's life. Sometimes I get so tired I can cry for hours for sheer fatigue. But, if you're writing anything about this, do one thing for me.

Beauty is Not Everything.

"Get it into the heads of the screen-struck that it is work that counts. Good looks won't give you a stellar rôle, and the girl who relies on her looks and her ability to 'vamp' the producer—well, she doesn't become a film star . . . ."

Naturally there is competition to secure her services. The offer of a bigger contract has sent Gloria to join the same corporation that handles Fairbanks, Mary Pickford, Charles Chaplin, and one or two more. It remains to be seen whether it will improve her output from the artistic viewpoint.

Under Paramount she has done a lot of good work. "Madame Sans Gene" is possibly one of the best things she has achieved, but I am told that in "The Untamed Lady," which is her latest picture (and produced, of course, before she joined her new concern) she has a part that fits her like a glove.

Triumph of Genius.

There has been a tendency in certain quarters to urge that when a screen "star" is either approaching or has already passed the thirty years' milestone, that her "box office value" is bound to be affected.

Certainly this is not true of Gloria. She seems to be going from strength to strength, her powers of characterisation and her ability to "get over" are even greater than ever. Hers has been a triumph of genius, and she was not afraid to burn her boats by leaving her comedy successes for the fairly crowded ranks of dramatic film actresses.—*Weekly Despatch.*

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Richard Talmadge.

Talmadge was born in Switzerland, December 3rd, 1898. His parents were both stage athletes and gymnasts, his father having been Europe's most physically perfect strong man. Reared in the atmosphere of the theatre, Richard inherited his father's physique and soon became known for his feats of strength, his ability to swim, ride and dive, and his prowess at weight-lifting and acrobatics.

With his parents, young Talmadge visited every capital in the world, eventually coming to New York. There he matriculated at the College of the City of New York where he achieved considerable renown as an athlete and gymnast.

During a vacation, he went to Los Angeles. Visiting a studio one day, he became fired with the ambition to enter motion pictures. His opportunity came when Slim Summerville, now a Universal comedy director, needed a man to make a leap of seventy-five feet from a cliff into a sand bank.

Although the feat was fraught with extreme danger, Talmadge grasped at the opportunity and successfully achieved it. Incidently, this stunt has never been duplicated. In his next accomplishment, Richard nearly lost his life. He was to leap from an automobile going at terrific speed down a runway. A board in the track collapsed and the machine crashed through. Talmadge was hurled sixty feet forward. Fortunately, the injuries to his back and head were not fatal, although he had to use a cane.

A week later, still using a cane and stiffened from his injuries, he was asked to leap forty feet from the Devil's Gate Dam at Pasadena. He prepared a big hand net into which to jump, but the director fearing that Talmadge would misjudge the landing, ordered it moved a few feet, just as the actor jumped. He landed on his back and was rendered unconscious. Miraculously, when he was revived, he was able to discard his cane and walked away, completely recovered from his other injuries.

These feats established Talmadge in motion pictures and he was engaged by the producer to star in a series of pictures. Following their completion, Talmadge formed his own production company as a producer-star.

He virtually risks his life in every picture he makes. In one production, while leaping head first into a fast moving automobile, his head struck the tonneau, snapping a bone in his neck. For over a month he hovered between life and death, eventually recovering owing to his remarkable physical perfection. Seven weeks later, he was again the daredevil, appearing in another thrill picture.

Film Babies Names.

Earl Williams' bonny little daughter is called Joan Constance.

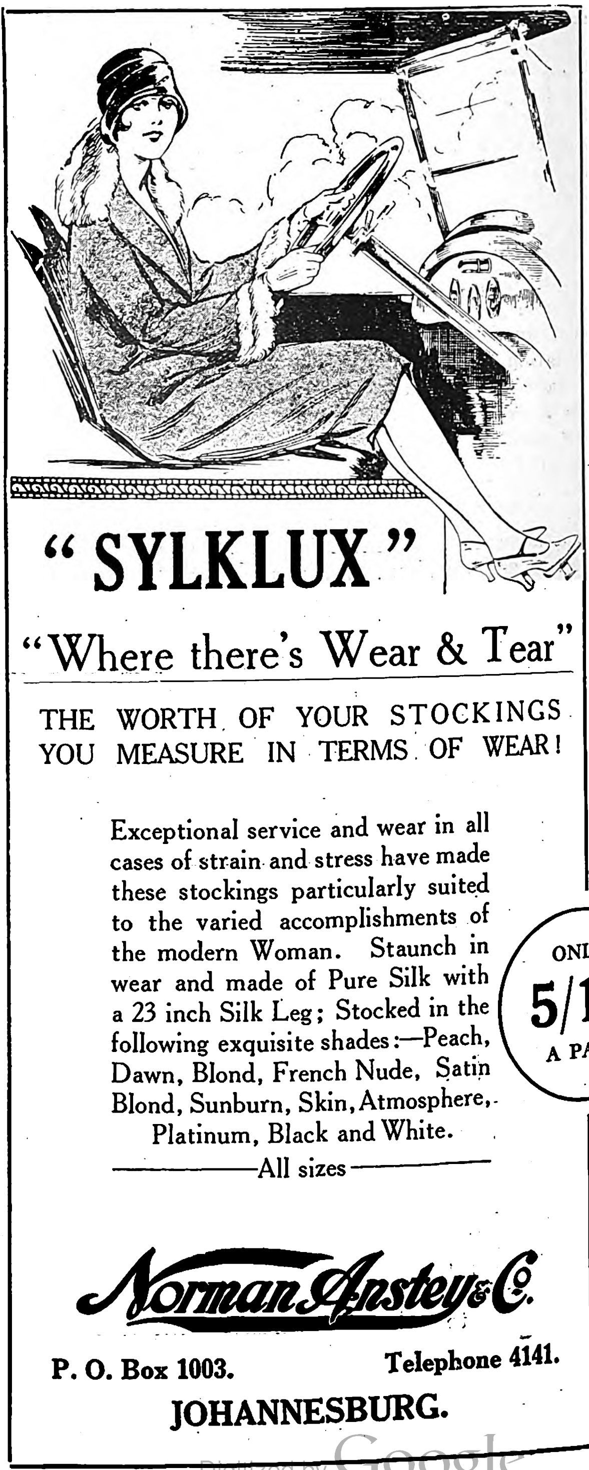
James Kirkwood and Lila Lee have called their chubby son, Jimmy, junior.

Richard Barthelmess has a pretty little daughter, Mary Hay.

Mr. and Mrs. Dustin Farnum have called their curly-haired baby, Estelle.

Reginald Denny has a ten-year-old girlie, Barbara.

Sally Ann Rawlinson is a laughing cherub who looks very like her clever father.



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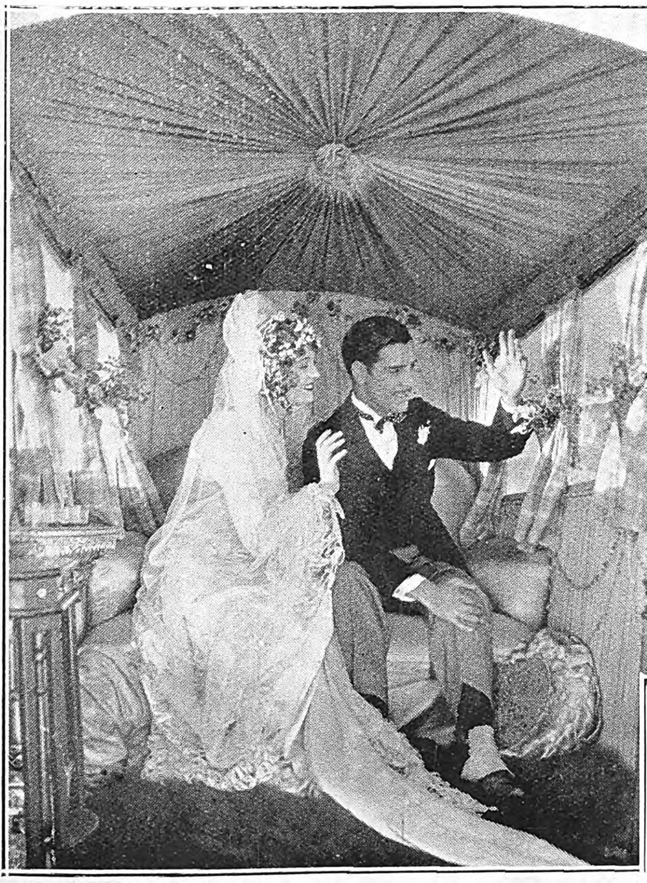

"A Thief in Paradise," coming to the Alhambra, Capetown, on January 3rd.

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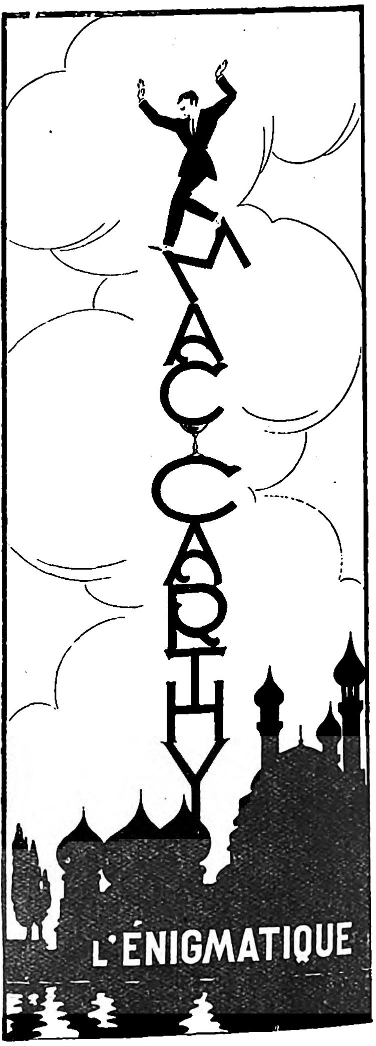
THE NIGHT SHE GOT MARRIED—HER EX-HUSBAND CAME BACK.

"My boy, you're a young husband. If you let her win this time, you lose for the rest of your married life." Naturally, after a warning like that, "Bet-a-thousand" Tony Hamilton couldn't think of leaving the roulette table in the Casino at Monte Carlo just because his bride of a day wanted to be escorted back to the hotel. So friend wife just waited for him for seventy-five hours, and then, when her patience gave out, returned to the hotel alone and started immediate divorce proceedings.

And so things went on in "Lost, A Wife," at the Grand Bioscope, Capetown, on January 6th, 7th and 8th.

"The Demon Rider," coming to Wolfram's Bioscope, Capetown, on Jan. 3rd, 4th and 5th.

MILKA & VELMA SUCHARD'S CHOCOLATE



"Babette," the partner of Richard Granville, the originator of the much-talked-of, present-day "smooth" Charleston, in her new evening cloak of the finest Russian ermine, trimmed with natural kolinsky—specially created for her by Reville, London.

[Photo: Lenare.

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Donald Stuart in a pensive mood. The long juggler will be at the Vaudette, Bloemfontein, on January 3rd, 4th and 5th, and at the Vaudette, Kimberley, on the 6th, 7th and 8th.

[*Photo: Leon Levson.*

"The Manicure Girl" is an interesting film, which will be shown at the Carlton Bioscope, Johannesburg, on January 6th, 7th and 8th.

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One of the Ciro Sisters, appearing at the Rinko Maritzburg, on January 3rd.

Racing Notes

By "*Observer.*"

Evidently the Rand has not attractions for B. Carslake, as the famous English jockey is again spending his winter vacation at Durban.

One hears it said that some of the operators in Tattersall's, sensing that something was wrong with Prince Royal, managed to lay quite a lot of money against him at evens before his rather sensational withdrawal from the Derby. Previously, Prince Royal had been an odds-on chance for the Turffontein classic, and antepost speculators had a nasty knock.

Matters in connection with the Champion Stakes, to be run on New Year's Day, will be made more interesting than usual if Vibration and Illustrous are among the select field that goes to the post. For the pair can then fight their Summer Handicap battle over again on practically the same terms and over the same course.

Sir Abe Bailey's gelding Benedictine has played a prominent and distinguished part in our recent long distance events. In May last he won the Goldfields Handicap, and in October was third in the same race, beaten two heads by Earley and Memoria, and on Monday last he won his second Goldfields Handicap. On the final day of the October meeting Benedictine was also second in the Transvaal Handicap, beaten a head by Earley.

If it is really true that Barleycorn was on offer for a "fiver" recently, some one missed a bargain, as the English gelding has not only won his last two races, but has acquired in stakes during the process £230. And yet, when Barleycorn annexed the Belgravia Selling Handicap at Turffontein on Monday he failed to elicit a bid. All of which shows that his price as a racing proposition has not gone up.

E. Jacobie was lucky when he signed on to ride for W. W. Pickering's stable at the Summer meeting, for not only is the La Rochelle establishment the most powerful in the country to-day, but it provided Jacobie with three nice winning rides. These included the Summer Handicap on Vibration and the Derby on Asteroid II. Oddly enough, each time Jacobie's mount was the second last horse to leave the barrier. His other winning mount was Hawk's Eye.

Three of our ex-jockeys in C. Ray, E. Forsyth and G. Walsh are back on the Rand, but return to England at the latter end of next month to be in time for the 1927 English flat race season. All three of our boys have done well in England, so much so that Ray's engagement with E. T. O'Sullivan has been renewed for next year, as has that of Forsyth with R. Pope.

Rumour has it that part of the mess-up at the start for the Johannesburg Summer Handicap was due to the presence of a lady with a red gamp. It is not unusual for visitors to be taken across to the starting point of a race, and from all one hears some of the horses were so intent on watching the red parasol that they bungled the jump-off in the Handicap.

After Mr. Jack Gard had won the 1922 Durban July Handicap with Collet, he treated himself to a trip to England. Whilst there, some of the Collet winnings went in the purchase of horses, most of them yearlings, and as events proved, mostly moderates, not to say duffers. One of the batch and the bright exception was Star Turn II., who rather belatedly is living up to his name, inasmuch as he has won his last three races, one at Durban, and two at the current Summer Meeting.

A big bubble burst when Dry Fly was beaten in the Brokers' Handicap. Those who had been down to the Capetown meeting and who had seen Dry Fly working with Jubilant II., marked down Sir Abe Bailey's three-year-old gelding as unbeatable the first time he was fancied. On the Monday, Dry Fly carried the "wanted on the voyage" label, but was beaten into fourth place. A collision at the start with the swerving Antique did the favourite no good, but it is very doubtful if in any circumstances he could have beaten the winner, Star Turn II.

Once or twice lately the talents have expressed an opinion that G. Nicoll was losing his form as a jockey. That was, of course, when W. L. Randall's light-weight was being beaten, and candidly there were times when Nicoll did not shine. In the Goldfields Handicap, however, the boy came back into his own, and his brilliantly gained victory on Benedictine quite restored him to favour. Leaving H. Foster to ride the light-weighted Hope On into the ground, Nicoll waited patiently but always within striking distance of the runaway leader. And when he unwound his run, which was beautifully timed, he caught Hope On at the stands and snatched a victory that was well deserved.

In the last issue of the *Sunday Times* there appeared a very informative and instructive two-column article by Frank Bullock, who, at the time of his retirement, was one of the world's best jockeys. In his article Bullock stressed the value of patience, especially in races over a distance of ground. Evidently this was missed by H. Foster or he did not value the advice sufficiently, for on Hope On, in the Goldfields Handicap, he rode the Irish horse into the ground. Going up the hill Foster was about a dozen lengths to the good of his field, but as the winning post did not go down the straight to meet him his mount was a spent force before reaching it.

For some time past backers had been "getting it in the neck" rather badly, and altogether were having quite a thin time of it. At Turffontein on Monday, however, the bookmakers were kept busy distributing Christmas boxes pretty freely, the occasion being the winning of five first and two well-backed second favourites in a card of eight events, and, despite the sweltering heat and the hustling about in a crowded ring, backers reported the day as a most enjoyable one, and are preparing an encore for Saturday next, when the third day of the Summer meeting will bring them together again at Turffontein. Well, punters, here's wishing you all the best during the forthcoming year!

In winning the S.A. Nursery under difficulties, Asteroid II. upset all preconceived notions about his lack of stamina. On the other hand, Ostentation, in front for most of the journey, failed to see out the mile and a half, his failure coming just at the point where it was thought he would shine. Asteroid II., after a display of temper at the gate, where he several times kicked Typical, was second last to leave the barrier and had a lot of ground to make up over the last five furlongs. This he made up in good style, and every credit is due the colt. But, when one comes to analyse the placings, which were Red Falcon, Prince George and Campus, he did not beat much. And in the circumstances, one is forced to the conclusion that once again we have a bad lot of three-year-olds. Prince Royal may be all that was claimed for him prior to his dramatic withdrawal. Full Dress may be a fair colt, a thing he has yet to prove, and Asteroid II. may become a useful miler, but none of the present generation can compare with such as Eiffel Tower, Matrimony, Contentment, Colesberg, Dignitary, Red Ronald, Narrow Guage, to mention off-hand just a few of past three-year-olds.

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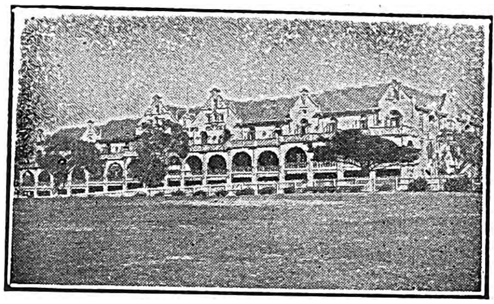

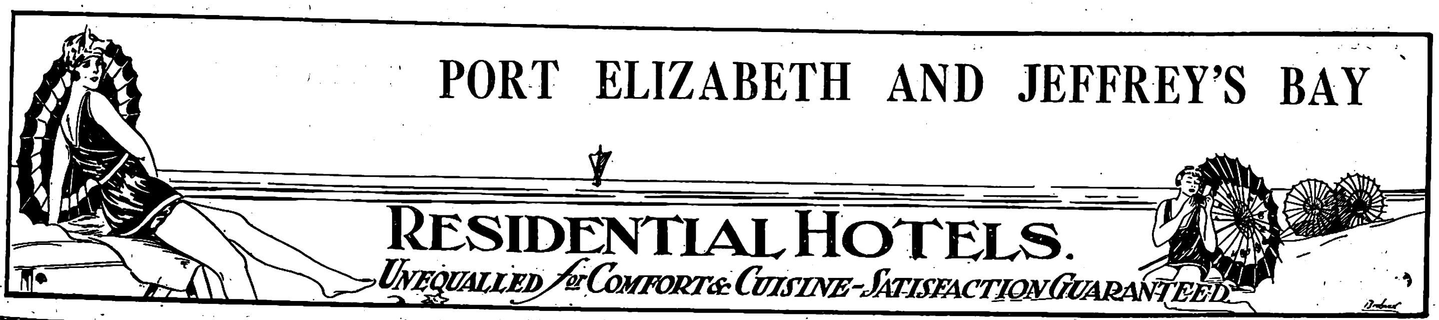

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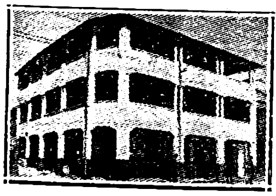

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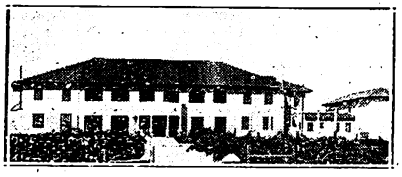

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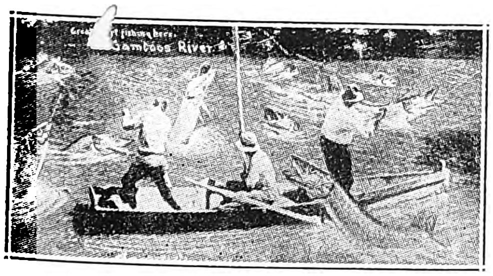

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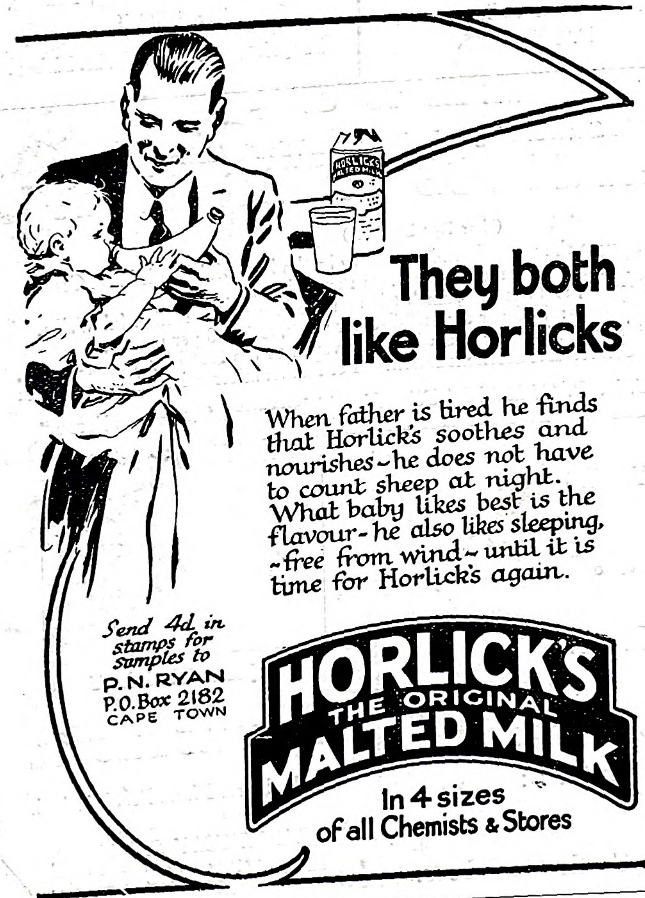
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